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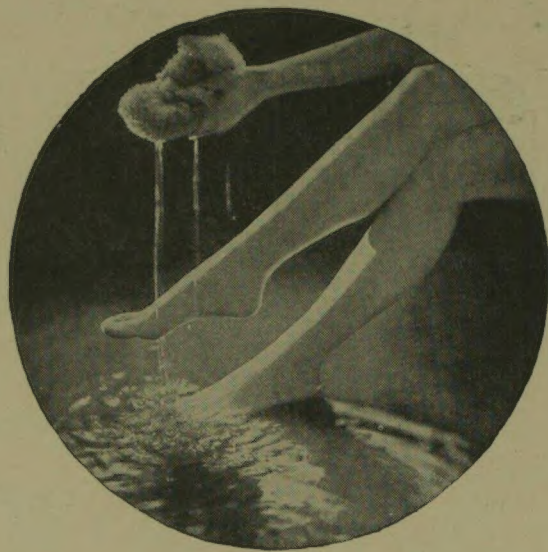
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, MAY 28, 1932.



THE FIRST WOMAN TO FLY THE ATLANTIC ALONE: MISS AMELIA EARHART AND HER 'PLANE AT CULMORE, NEAR LONDONDERRY, WHERE SHE WAS FORCED TO LAND.

Miss Amelia Earhart (Mrs. G. P. Putnam), the famous American airwoman, flying from Harbour Grace, Newfoundland, with Paris as her destination, had to land in a ten-acre field at Culmore, some two miles from Londonderry, Northern Ireland, on May 21. Thus she did not carry out her intention to the full, but she set up a record by being the first woman to make a lone flight across the Atlantic—in which connection it is interesting to note that her feat took place on

the fifth anniversary of the solo Atlantic-crossing by Lindbergh. The third pilot who has made a solo crossing by air is Squadron-Leader Bert Hinkler. Miss Earhart has now flown the Atlantic twice—another record. On the first occasion, which was in June 1928, she was a passenger with Messrs. Wilmer Stultz and Louis Gordon. The airwoman spent the night in Ireland. On the following day, the Sunday, she was conveyed by air to Blackpool, and thence to Hanworth.





By G. K. CHESTERTON.

WE all know that Mr. Smiles dedicated the modern world to Self-Help. Since then it has dedicated itself to Self-Hindrance, of the strangest sort, amounting often to self-strangling or self-hanging; the individualistic theory of liberty having truly given it rope enough to hang itself. It is amazing to note in how many matters the modern world started out to do one thing and has done exactly the opposite. The ethics of the economist, in the early nineteenth century, enormously exaggerated the sanctity and pride of private property. This led to a race for wealth which has not only led recently to a relapse into poverty, but to a change by which, even for the few who had more property, the property was much less private. In the nineteenth century the Northern Farmer was described as hearing the comfortable sound of "property, property, property" in the very canter of his horse's legs. Nowadays the Northern Farmer probably travels in a motor and ploughs by machinery; I know not whether strange noises from the bowels of his iron monsters seem to resemble the words "mortgage" or "bankruptcy," but I am pretty certain that they do not now soothe him with the dulcet dactyls of the cantering hooves. In plain fact the Northern Farmer has much less property than he had when he started out to look for it in the presence of Mr. Alfred Tennyson. And even the property he has is much less private property, being sunk in vast semi-public undertakings or international combines, over which he certainly has no control, as he had control over his horses. The same industrial individualism which set out with no thought except private property has produced a new world in which private property is hardly ever thought of, or at least not primarily as private.

I was looking at a recent collection which contains the opinions of many famous free-thinkers about Jesus Christ. It is amusing to note how all of them differ among themselves; how one of them contradicts another and the last is always repudiated by the next. And I was specially amused to note that the earlier sceptics, like Strauss, blamed Jesus of Nazareth for his contempt for commerce and capital (then the gods of the hour), while the later sceptics, like Shaw and Wells, praised the same Jesus of Nazareth for the same contempt for the same commerce, because in the interval the sceptic had turned from an earnest Individualist to an earnest Socialist. Anyhow, it was not Christ or the Christian idea that had changed; it was only all the criticisms of all their critics. And the later sceptic actually became more orthodox than the earlier sceptic, simply by going Bolshevik. This is merely an example, for the moment, of how the whole tone of the world has changed about property in relation to privacy. The modern capitalist is more of a communist than was the old revolutionist. The real Radicals had a horror of centralisation, and one of the most popular and prominent of the demagogues described

a Communist as a man who "always was willing to give you his penny and pocket your shilling." The moral of this vast overturn and disappointment is obvious enough: that when private property only means private enterprise, and private enterprise only means profiteering, it will soon cease even to produce profits, and become in every sense unprofitable.

The way the world has changed about private property is proved by the fact that it is regarded

body's children is for the first time established. It is also the age in which the father's right to teach his own children is for the first time denied. It is the time in which experimentalists earnestly desire to teach a jolly little guttersnipe everything; even Criminology and Cosmic Poise and the Maya system of decorative rhythm. But it is also the time in which earnest philosophers are really doubting whether it is right to teach anybody anything; even how to avoid taking poison or falling off precipices.

But the practical difficulty of our present education is even worse. It is attempting to conduct a process, and yet it has produced a world which incessantly interrupts and reverses that process. [Education is initiation; it is in its nature a progression from one thing to another; the arrangement of ideas in a certain order. A child learns to walk before he learns to skip; he learns his own alphabet before he learns the Greek alphabet. Or, if any educationist now reverses this process, he must at least have a reason for reversing it, and must therefore refuse to reverse the reversal. But the real life of our time reverses everything and has no reason for anything. The real world, that roars round the poor little gutter-boy as he goes to school, is an utterly anti-educational world. If the school is really giving any education, the world is certainly engaged day and night in ruining his education. For the world gives him things anyhow, in any order, with any result; the world gives him things without knowing that he gets them; the world gives him things meant for somebody else; the world throws things at him from morning till night, quite blindly, madly, and without meaning or aim; and this process, whatever else it is, is the exact opposite of the process of education. The gutter-boy spends about three-quarters of his time in getting uneducated. He is educated by the modern State School. He is uneducated by the modern State.

Because, as I have already ventured very delicately to hint, the modern State is in a devil of a state. It is itself the chaos and contradiction produced by that very unbalanced race after private profit that has produced its own opposite in a sort of communal confusion. Educationists have the task of putting the school in order before anybody has put the State in order. It is arguable that we ought to put the State in order before there can really be such a thing as a State school. But I will not discuss my own remedies here, which would involve indecent allusions to a third thing called the Family; now never mentioned in respectable circles. Only I think there is something wrong with a system that thus throttles itself and cuts its own throat; a world in which we cannot even paint the town red without turning it green, or set the Thames on fire without freezing it.



THE ONLY WOMAN WHO HAS FLOWN THE ATLANTIC ALONE: MISS AMELIA EARHART (MRS. G. P. PUTNAM) AND HER HUSBAND.

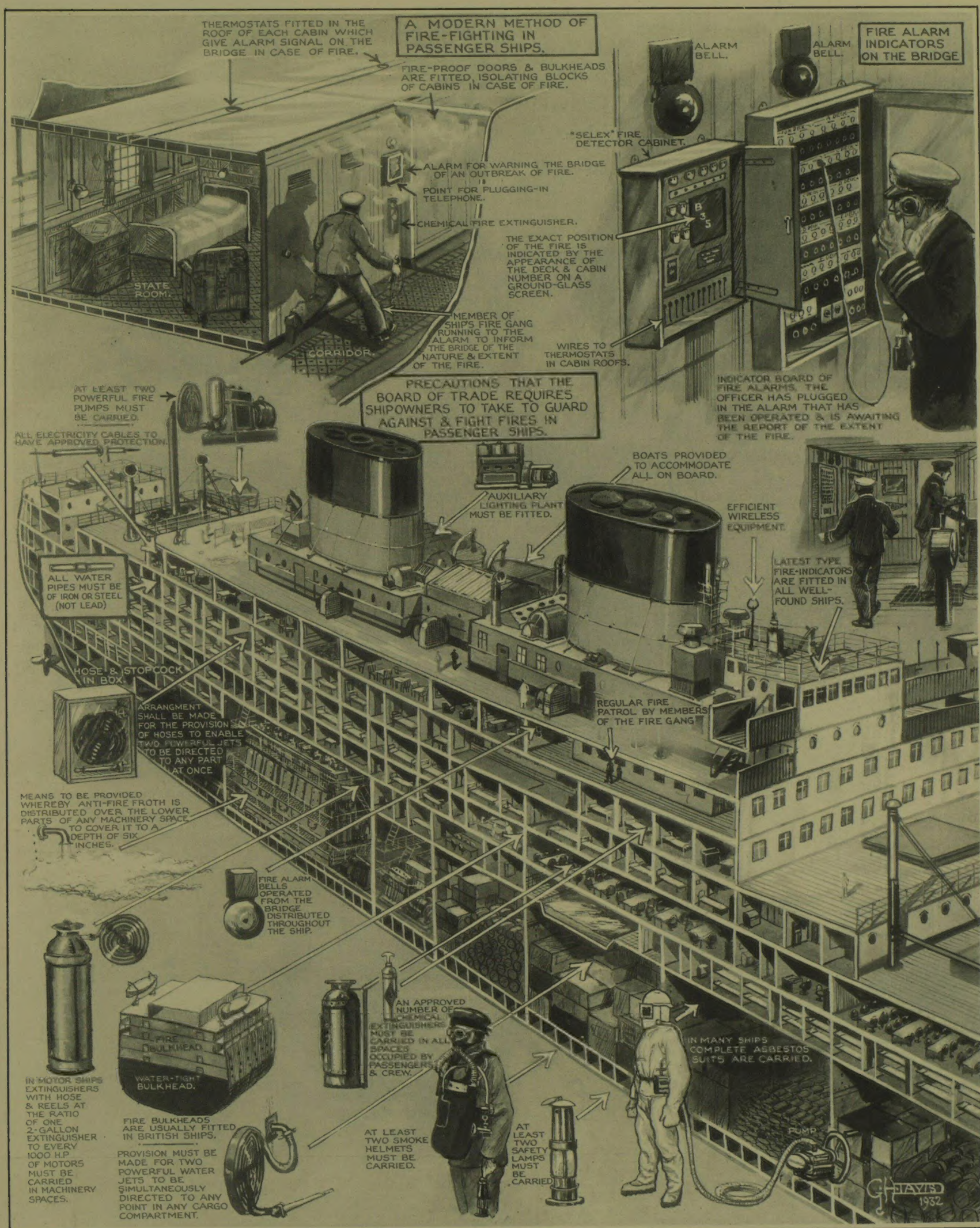
Miss Earhart, whose solo flight across the Atlantic is also chronicled on our front page, is thirty-three, and has been an airwoman since she was nineteen. Before the record flight of May 20-21, she had won her chief fame by having flown across the Atlantic as a passenger, with Messrs. Wilmer Stultz and Louis Gordon, in June 1928. Apart from that, however, she has reached a height of 19,000 feet in an autogyro; and in 1930 she set up a new speed record for women by flying at a speed of 181 miles an hour. She was married to Mr. G. Palmer Putnam, the American publisher and explorer, last year.

as a private fad. Mr. Belloc and I, when we said first that we really did believe that private property should be private, were mildly chaffed, as if we were seeking solitude like hermits, or hoarding halfpence like misers. But I am not concerned with our particular thesis here, or with any such personal matters; I only mention this one as the most obvious of many examples of the modern world rushing one way and rebounding the other. Another example is the tangle of education. In one sense, this is supremely the educational age. In another sense, it is supremely and specially the anti-educational age. It is the age in which the Government's right to teach every-



# PROTECTION FROM FIRE AT SEA IN BRITISH LINERS: STRINGENT CARE.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS.



## BOARD OF TRADE RULES FAR EXCEEDED IN MODERN BRITISH PASSENGER-SHIPS: PRECAUTIONS AGAINST FIRE AT SEA.

The disaster to the "Georges Philippa" naturally suggests the question of what are the regulations laid down by the Board of Trade as to fire-fighting appliances that have to be carried in British passenger-ships. As will be seen from our diagrammatic illustration, these are very thorough, and it is to the credit of British shipowners that in every modern ship, the fire-fighting appliances fitted far exceed the Board's requirements. Many new ships have most complete equipment, including the anti-fire foam and gas apparatus extensively used for smothering quite serious fires very rapidly. There is also fitted in many of our latest liners a very excellent system of fire alarms. In one case a thermostat in the roof of every cabin gives automatic and instant warning to the officer on the bridge, and moreover tells him the exact position of the fire. In all the corridors and main rooms are fitted numerous fire alarms, and, should one

of these be used, its exact location is shown by a light in the bridge indicator. A member of the crew is rushed off to investigate with a combined telephone transmitter and receiver. Reaching the alarm, he can plug-in his telephone, and report to the officer on the bridge. If the fire is trivial, it can be put out at once by a chemical extinguisher near at hand; if it is more serious, by pushing a button the officer can call out the fire gang; and if very serious, by pushing another button he can set ringing the alarm bells throughout the ship. No doubt in time it will become compulsory that all the highly inflammable material built into passenger-ships be treated with non-inflammable solution, and encouragement will be given to owners who fit a particularly complete fire-fighting equipment by fire insurance companies allowing them a rebate for providing their ships with the latest very efficient fire-fighting devices on the market.



## A GREAT PASSENGER-SHIP DESTROYED BY A FIRE AT SEA IN SOMEWHAT MYSTERIOUS CIRCUMSTANCES.



A GREAT FRENCH LINER RECENTLY DESTROYED BY FIRE AT THE ENTRANCE TO THE GULF OF ADEN  
THE "GEORGES PHILPPAR," OF THE MESSAGERIES MARITIMES, BEFORE THE DISASTER

TYPICAL  
DECORATION  
IN THE  
"GEORGES  
PHILPPAR"  
DESIGNED TO  
REPRESENT  
THE INTERIOR  
OF AN  
OLD-WORLD  
FRENCH  
RESIDENCE:  
THE  
FIRST-CLASS  
DINING  
SALOON.

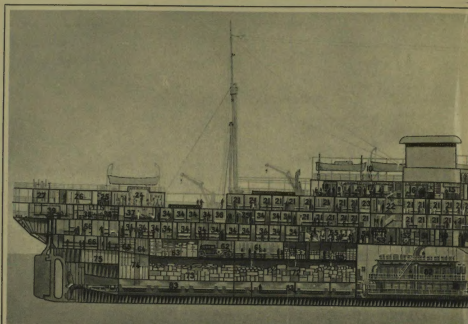


ONE OF  
THE PUBLIC  
ROOMS IN  
THE  
"GEORGES  
PHILPPAR,"  
WHOSE  
DECORATION  
WAS BASED  
ON THE  
FRENCH  
RENAISSANCE  
STYLE:  
THE  
FIRST-CLASS  
SOCIAL HALL.



THE CHILDREN'S PLAY-ROOM ON BOARD THE "GEORGES PHILPPAR": A ROOM DECORATED WITH  
A SERIES OF PAINTINGS REPRESENTING THE LIFE OF GARGANTUA THE GIANT.

A DE LUXE  
CABIN IN  
STYLE  
IN THE  
"GEORGES  
PHILPPAR":  
A STATE  
ROOM WITH  
FURNITURE  
MODELLED  
ON THE  
STYLE OF  
A RED  
THAT HAD  
BELONGED  
TO MADAME  
DE  
POMPADOUR.



THE INTERIOR CONSTRUCTION OF THE LOST LINER: A DIAGRAM SHOWING THE ARRANGEMENT  
THE numbers in the above diagram indicate: 1. Wheel house; 2. Watch room; 3. Captain's Cabin; 4. Second Captain; 5. Third Lieutenant; 6. Wireless Operator; 7. Junior Officers; 8. Writing Room; 9. Wireless Cabin; 10. Tennis Court; 11. Covered Verandah—fore; 12. First-Class Drawing-Room; 13. First-Class Main Companion Way; 14. Children's Playroom; 15. First-Class Bar-Office; 16. First-Class Bar; 17. First-Class Smoking Room; 18. Verandah, First-Class Smoking Room; 19. Third-Class Companion Way; 20. First-Class Cabins with Balcony; 21. First-Class Cabins; 22. First-Class Companion Way; 23. First-Class Bath; 24. Second-Class Drawing-Room; 25. Second-Class Bar; 26. Hospital—lavatories and baths; 27. Hospital; 28. Shower and lavatories for crew; 29. Kitchen for crew; 30. Companion way for crew; 31. Third-Class Cabins; 32. Cabins de base; 33. First-Class Bath; 34. Second-Class Cabins; 35. Second-Class Companion Way; 36. Second-Class Bath; 37. Laundry; 38. Crew's and Boys' kitchen; 39. Steering room; 40. Stores; 41. Crew's quarters; 42. Companion way—stow; 43. Third-Class Dining Saloon; 44. Third-Class Office; 45. First-Class Dining Saloon; 46. Lift; 47. Passengers' kitchen; 48. Kitchen office; 49. Scullery; 50. Pastry; 51. Patisserie; 52. Bakery; 53. Oven room; 54. Second-Class Office; 55. Second-Class Dining Saloon; 56. Engine-room staff; 57. No. 3 'tween deck; 58. Baggage room; 59. Corridor; 60. Parola room; 61. Mess-room—stewards; 62. Car Garage; 63. 'Tween deck for stow; 64. Dirty linen room; 65. Class linen room; 66. Boys' quarters; 67. Fore-peak; 68. Chain well; 69. Lower 'tween deck; 70. Lower 'tween deck; 71. Store room; 72. No. 4 Hold; 73. No. 5 Hold; 74. Companion way; 75. After-peak; 76. No. 1 Hold; 77. No. 2 Hold; 78. Refrigerating Chambers and Machinery; 80. Swimming Pool; 81. Electric installation; 82. Motor room; 83. Shaft tunnels.

OF DECKS, CABINS, MACHINERY, AND SO ON—THE DETAILS NUMBERED AS STATED BELOW

37. Laundry; 38. Crew's and Boys' kitchen; 39. Steering room; 40. Stores; 41. Crew's quarters; 42. Companion way—stow; 43. Third-Class Dining Saloon; 44. Third-Class Office; 45. First-Class Dining Saloon; 46. Lift; 47. Passengers' kitchen; 48. Kitchen office; 49. Scullery; 50. Pastry; 51. Patisserie; 52. Bakery; 53. Oven room; 54. Second-Class Office; 55. Second-Class Dining Saloon; 56. Engine-room staff; 57. No. 3 'tween deck; 58. Baggage room; 59. Corridor; 60. Parola room; 61. Mess-room—stewards; 62. Car Garage; 63. 'Tween deck for stow; 64. Dirty linen room; 65. Class linen room; 66. Boys' quarters; 67. Fore-peak; 68. Chain well; 69. Lower 'tween deck; 70. Lower 'tween deck; 71. Store room; 72. No. 4 Hold; 73. No. 5 Hold; 74. Companion way; 75. After-peak; 76. No. 1 Hold; 77. No. 2 Hold; 78. Refrigerating Chambers and Machinery; 80. Swimming Pool; 81. Electric installation; 82. Motor room; 83. Shaft tunnels.



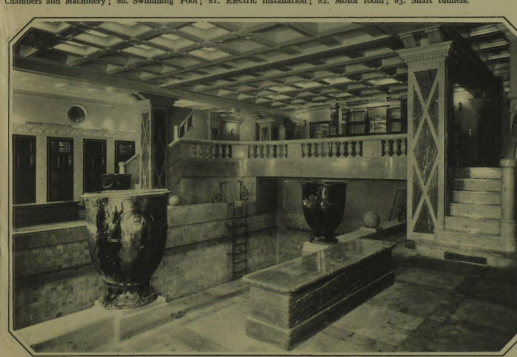
A DE LUXE  
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"GEORGES  
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A STATE  
ROOM THAT  
WAS  
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THE  
BALCONY  
OF A  
DE LUXE  
APARTMENT  
DECORATED  
IN THE  
EMPIRE  
STYLE:  
ONE OF THE  
AMENITIES  
PROVIDED  
FOR FIRST-  
CLASS  
PASSENGERS  
IN THE  
"GEORGES  
PHILPPAR."



A CABIN DECORATED IN THE MODERN STYLE ABOARD THE FRENCH LINER "GEORGES PHILPPAR":  
A STRIKING CONTRAST TO THOSE REPRESENTING THE PRE-REVOLUTION PERIODS AS SHOWN IN SOME  
OF THE OTHER ILLUSTRATIONS.



THE SWIMMING-POOL, OF CASSIS STONE AND DARK BLUE MARBLÉ, IN THE "GEORGES PHILPPAR":  
A SCHEME OF DECORATION THAT INCLUDED A FRESCO REMINISCENT OF QUELLIN'S PICTURE,  
"CUPID ASTRIDE A DOLPHIN."

THE  
FIRST-CLASS  
SMOKING  
ROOM IN  
THE  
"GEORGES  
PHILPPAR":  
A ROOM  
THAT WAS  
SURROUNDED  
BY A  
WALLED  
VERANDAH  
RECALLING  
THE WALLS  
OF THE  
CHÂTEAU  
DE ST.  
GERMAIN  
DE LIVET,  
CALVADOS.



The French motor-liner "Georges Philppar," owned by the Messageries Maritimes, and reported to have on board 767 persons, and bullion worth £30,000, caught fire off Cape Gardafui, at the entrance to the Gulf of Aden, on May 16, and sank on the 19th. The captain, Commandant Vio, who was badly burned, stated afterwards: "The ship was abandoned in the following order—women, children, male passengers, crew, officers. The survivors were collected by the 'Sovietika Nefi,' the 'Contractor,' and the 'Mahaud.' If the terribly rapid spread of the flames had not at the beginning claimed its victims, we could have saved every one on board." Another account stated that the fire had first been discovered in cabin No. 5 on D deck amidships, and that soon the dining saloon and

other public rooms were burning. On May 22 it was announced that the number of missing (all passengers) was 54, and a supplementary report from the captain was issued. He mentioned that, some days before the disaster, an electric alarm communicating with the bullion room had sounded "for no accountable reason"; also that the wireless cabin, though some distance from the region of the outbreak, burst into flame in a few minutes, while some fire-fighting apparatus was "for some strange reason" empty. The Paris correspondent of the "Times" added: "Opinion is sorely puzzled to understand how, assuming a short circuit to be responsible, the fire should have declared itself almost simultaneously at several points some distance from each other."—[PHOTOGRAPHS BY CHEVOJON FRÈRES.]



# THE TWO EUROPEES.

By **SIGNOR GUGLIELMO FERRERO,**

*The distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.*

*We continue here our series of occasional articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.*

THE year 1932 is a busy one for the sovereign Peoples. March and April knew a Presidential election, with two ballots, in Germany, and the voting for the Prussian Diet took place on April 24. There was a general election in France on May 1 and 8. Hardly had Europe finished when America came into action for the Presidential election, which is to be held at the beginning of November. The struggle has begun. In three of the four leading States of the world, the electors have been, or will be, called upon to express their sovereign wills in 1932.

The world awaited with keen anxiety the results of the German and French elections. The United States election is of no less importance. Little by little the world is renewing itself. Formerly, men sought to forecast the course of events by discreet inquiries into the secrets of Courts; to-day they study the election results, the strengths of parties and the number of votes they have polled, and the oscillations to Right and Left of electorates under universal suffrage. Sovereignty has shifted its axis. Is it for a moment or for ever?

When the world changes, one has to make an effort to get one's bearings. To get one's bearings nowadays, one has to discover the true nature of the sovereignty of

then there has never been a true sovereign. M. Halévy has pointed out very clearly how the so-called sovereign power works in a modern democracy; but history shows us that this manner of working is nothing new, that things were done in exactly the same way in the absolute monarchies of former times. Then there were Kings and Emperors who were supposed to direct affairs of State, and, in order to direct them, used to express to their Ministers their intentions or wishes in the form of definite ideas, just as the electorate does to-day with Members of Parliament. But in the course of application these intentions and wishes always suffered greater or lesser alterations which sometimes completely reversed them. The Ministers' formal obedience was often, in reality, a revolt.

It is not difficult to explain why. Always, Government has in view the future; that dark abyss of mysteries and surprises. A sovereign, whether in the form of an individual as in absolute monarchies, a limited class as in aristocracies, or an immense mass as in modern democracies, cannot be all-knowing or all-foreseeing. The will is always a poor human will, fallible and limited. How could they, the agents great or small of a sovereign, execute his will, without adapting it to necessities which had not been foreseen or without correcting its imperfections as revealed by the facts? And in order to adapt or correct it, sometimes one must reverse it. No one ever could, and no one ever will, be able to govern the world in any other way.

If one were to judge every form of sovereignty according to its effective power, one would have to conclude

of power. It is thus that in monarchies the power of choosing the men who will make the laws and apply them is conceded to a family and to the head of that family; in aristocracies to a small hereditary group of families; in modern democracies—whether republics or constitutional monarchies—to the whole body of citizens, men only in some countries, men and women in others. In monarchies and aristocracies, the principle of legitimacy is heredity; in democracies, it is the choice of the people. In democratic republics and constitutional monarchies a small group of men has the right of ruling all the rest, because the People is regarded as having freely conferred this right upon them.

For a century and a half past, these different principles have been discussed vehemently. Which is the best qualified to secure the people's happiness? It is a difficult question, complicated to infinity by men's passions and interests. We need not trouble ourselves about it, because the question with which we are concerned is a different one. What, asks M. Halévy, is the use of the periodical mobilisations of universal suffrage? We can now answer: they serve, like all the authorities conferred by the Kings of former days, to legitimise power.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: AN OLIPHANT WHICH IS BELIEVED TO DATE FROM THE TENTH OR ELEVENTH CENTURY.

A considerable number of these carved oliphants, or ivory horns, are in existence; but their origin and, to a lesser degree, their dating, are still under dispute. It seems probable, however, that the finer examples—decorated, as in this case, with animals, birds, and fantastic beasts, either in circles or parallel rows—were made at the eastern end of the Mediterranean (in Mesopotamia or Egypt), while others of cruder workmanship may be Western copies; a group with scenes representing horse-races and hunting is usually described as Byzantine. The date of this horn (acquired from the Soltikoff Collection in 1862) is probably tenth or eleventh century, the mounts being later. Oliphants appear to have been made for use as hunting-horns and in connection with the

Hippodrome. It is likely that a large proportion owe their preservation to the fact that, at a later date, they came into ecclesiastical possession and served to contain relics or, in certain cases, were employed as legal symbols for the tenure of land or gifts. Among the objects bequeathed by William the Conqueror to Rochester Cathedral was an ivory horn; another ornamented with animals and birds is mentioned in a late thirteenth-century inventory of St. Paul's Cathedral; and one of the finest known, the Horn of Ulphus, is still preserved in the Treasury of York Minster. The length of the horn illustrated is 25 inches.—(By Courtesy of the Victoria and Albert Museum. Crown Copyright Reserved.)

the people in great modern States. Is it a reality or a myth? Sceptics abound; and they have recently found in Paris an eminent spokesman, in M. Daniel Halévy. In his book, "The Decadence of Liberty," M. Halévy discusses the working of universal suffrage in France under the Third Republic. He shows how many times Parliament has ended by carrying out a policy contrary to that which the people had clearly approved at a general election: and he concludes that the people's sovereign will is no more than an absurd fiction. Even he does not hesitate to ask why, every four years, the electorate is put to the trouble of going through a ceremony which serves no useful purpose or bears a meaning altogether at variance with that which it appears to bear.

M. Halévy is not alone in his philosophy; far from it. He has expressed with elegance, precision, and well-documented authority a conclusion which many minds have approached vaguely, and by way of intuition rather than of reasoning. Must we conclude, then, that the modern world is the victim of a monstrous illusion, or guilty of charlatanry on a gigantic scale, when it mobilises tens of millions of men and women to ascertain that so-called sovereign will of the people to which, for purposes of government, it pays no attention? One objection is suggested to us by history. If all the sovereigns whose will was not faithfully carried out by the agents whom they employed were mere fictitious sovereigns,

that all were fictitious. In this respect, the personal sovereignties of a past age are no different from the collective sovereignties of to-day. Then, of what use is sovereignty? Why has so much importance always been given to it? Why has it been surrounded by so great a prestige and so many privileges? Because it has a task more limited, but much more important, than that of governing the State: it has to legalise the authority of those who are wielding power.

What a strange contradiction! We are the most learned civilisation in history, and yet we have ended by overlooking this elementary truth, which is at the base of all social organisation. In order that a State may function, it must have laws. But the laws do not fall from heaven ready-made; for their making are needed men who will have to be entrusted with the power of deciding what other men shall or shall not do. Even when the laws are made, men are still needed to apply them, and, in applying them, to become the organs of effective power. Thus is society divided into those who have the right to command and those who are bound to obey. By what signs is each of these classes to be recognised? How is the distinction to be made?

In barbaric times, force decided. Little by little, as civilisation progressed, force was replaced by conventional rules which, when accepted as reasonable and just, constitute what may be called the principles of legitimisation

Let us take an example—France. The French nation, or, rather, the male part of it, acting every fourth year at a general election and every year in the narrower field of the elections to the Senate, gives the legitimate investiture of power to the men who are to have the right of making laws, making and un-making Ministries, and electing the President of the Republic. Invested with power, the President and the Ministers appoint and control the whole of the immense personnel which is engaged in applying the laws and seeing to their execution. Thus every Frenchman can decide what he thinks of the men who are governing France; but all Frenchmen are agreed upon one point; namely, that all of them, from the late M. Doumer and M. Tardieu down to the gendarme buried in some distant village in the Alps or the Pyrenees, have the right to exercise the share of power, large or small, which has been delegated to them, because they have received it according to certain rules which are accepted by the immense majority of the nation as just and reasonable. The respect accorded to these rules legitimises power. It is the same in all the countries governed by a constitutional monarchy or by a democratic republic.

The peoples of Europe and America have been so much influenced by the peaceful times of the nineteenth century that they can no longer manage to visualise a Government whose right to rule is contested. Legitimacy appears to them to be a quality inherent in all power. Alas! the

(Continued on page 898.)



# THE FIRST "TEST" BETWEEN BRITISH AND U.S.A. WOMEN GOLFERS.



THE UNITED STATES TEAM, THE WINNERS OF THE FIRST OFFICIAL WOMEN'S INTERNATIONAL GOLF MATCH.

In the photograph are the following: (at the back—left to right) Miss Maureen Orcutt and Mrs. O. S. Hill; (next) Mrs. Glenna Collett Vare and Miss Marion Hollins (non-playing Captain); (in front) Miss Virginia van Wie, Miss Helen Hicks, Mrs. H. Higbee (reserve), and Mrs. L. P. Cheney. The players in the singles were: Mrs. Vare, Miss Hicks, Miss van Wie, Miss Orcutt, Mrs. Hill, and Mrs. Cheney.

THE BRITISH TEAM, WHO WERE DEFEATED BY THE UNITED STATES, LOSING THE MATCH BY TWO POINTS.

In the photograph are the following: (at back) Miss Diana Fishwick; (next row—left to right) Miss Enid Wilson, Miss Wanda Morgan, Miss Joyce Wethered (Captain), and Miss Elsie Corlett; (next—left to right) Mrs. J. B. Watson, Miss Doris Park, and Miss Molly Gourlay. The players in the singles were: Miss Joyce Wethered, Miss Enid Wilson, Miss Morgan, Miss Fishwick, Miss Gourlay, and Miss Elsie Corlett.



CLOSELY WATCHED BY THE "GALLERY," WHO ATTENDED TO THE NUMBER OF OVER SIX THOUSAND: MISS JOYCE WETHERED PUTTING DURING THE MATCH BETWEEN BRITISH AND UNITED STATES WOMEN GOLFERS ON THE WENTWORTH COURSE, VIRGINIA WATER.

The first official match between a British team of women golfers and a United States team took place on the Wentworth Course, Virginia Water, on May 21. The United States women won by two points—five matches to three; with one halved. The Americans won the three foursomes and two of the singles, and the game between Mrs. O. S. Hill and Miss Molly Gourlay was halved. The British winners of singles were Miss J. Wethered, who beat Mrs. Glenna Collett Vare, six and four; Miss Enid Wilson, who beat Miss Helen Hicks, two and one; and

Miss Diana Fishwick, who beat Miss Maureen Orcutt, four and three. The event aroused very great interest, and there were over six thousand spectators. To sum up the whole affair, as Mr. George Greenwood had it in the "Telegraph": "In a nutshell, the American women won because they were infinitely better putters and, in general, better drivers than the British players." The United States can now boast that they hold all three international team trophies—that competed for at Virginia Water, and the Walker Cup and the Ryder Cup.



# THE MAN OF STEEL.

BEING AN APPRECIATION OF

**"STALIN: THE CAREER OF A FANATIC." By ESSAD-BEY.\***

(PUBLISHED BY JOHN LANE.)

THE author of this book, we are informed by the publishers, is a compatriot (i.e., Georgian) of Stalin and has himself been a revolutionary since childhood. It is manifest that he has an intimate knowledge of the events and personalities of the Russian revolutionary movement during the past forty years, and on that account alone his close-packed volume, if it possessed no other merits, would be of unusual interest. It is impossible for an English reader to gauge the accuracy of many statements which certainly seem to belong to the realm of "sensational" fiction rather than of modern history; but when every allowance has been made for imaginative embroidery, the known career of the twentieth century's most absolute despot remains "sensational" enough to take the breath away.

Joseph Djughashvili, who was afterwards to be christened Stalin, or "Man of Steel," by Lenin, was born in 1879 in a small Asiatic village, the son of a cobbler. His boyhood was spent in Tiflis, where he ran wild among the bazaars with the curious tribe of street-arabs who are known as *kintos*. At fourteen he entered a theological seminary, where, incongruously enough, he was first introduced to revolutionary doctrine, which appears to have been a more popular study among the novitiates than theology. Within three years he had not only graduated in the Social-Democratic Labour Party, but had founded a secret society of his own, and had already become an ardent missionary of the cruder forms of Marxism. The discovery of his "socialistic heresy" automatically led to his expulsion from the seminary, and it is stated that he signalled his departure by denouncing his fellow-heretics—with the motive, we are told, of attaching them willy-nilly to the Party.

Thus at the age of seventeen he was embarked on the career of a professional revolutionary, and never thereafter was deflected from it. At once he began to show himself the man of action, the indefatigable "Activist," who was to prove invaluable to the theoretical strategists at headquarters. As "Comrade Koba" he organised the first strike of workmen in Georgia, engineered demonstrations, and fomented unrest in Tiflis and Batum, always remaining in the background and skilfully evading the police. Arrest, however, was certain sooner or later, and in 1902 he served his first term of imprisonment. From prison he was sent to Siberia, but within a year had made his escape. In 1904 he was back in Tiflis. In the meantime there had occurred the famous split of the Russian Social-Democratic Party into Bolsheviks and Mensheviks, and Comrade Koba had decided to throw in his lot with the Bolsheviks and to fix his devotion on their leader, Lenin.

His influence among the Caucasian revolutionaries constantly grew, and during the rising of 1905 he took a prominent part in the fierce encounter between the insurgents and the Cossacks in Tiflis. The soldiers prevailed, and for a time Comrade Koba lay in hiding in the mountains. We next hear of him conducting an ingenious "racket" during the Armenian-Mohammedan massacres and extracting large sums (for the benefit of the Party) for the protection of persecuted Armenian families. Violence, for which he was showing an increasing talent, now became his special contribution to the Party. Lenin, in desperate need of funds, decided, in his logical way, on a policy of "Exes"—or "Expropriation of Private Property": more simply, he ordained wholesale robbery and brigandage of the *bourgeoisie*. The Caucasus, already in a state of extreme lawlessness, was an admirable scene for this economic experiment, and Comrade Koba undertook the work with the utmost enthusiasm and audacity. The profits were considerable—one spectacular "hold-up" alone is said to have yielded 341,000 roubles, and all went scrupulously to the cause.

The next arena of his activities was the oil district of Baku, where he again came in conflict with the police and spent another term in prison. At the same time he fell a victim to the innumerable feuds and factions among the revolutionaries, and was solemnly expelled from the Caucasian party. At thirty he closed the Caucasian chapter of his career and looked for opportunities further afield. He made a brief appearance at Maxim Gorki's fantastic "School of Communism" at Capri, but found himself both bewildered and exasperated

by the fierce contentions of Otsovist-Ultimatists, Leninists, God-Builders, Empirionomists, and numerous other sects. Tired of acrimonious abstractions, he put himself at the service of Lenin. Mysterious and ubiquitous, he served as Lenin's chief intelligence officer in the revolutionary circles of St. Petersburg until 1912, when Siberia claimed him once more. Altogether, at different stages of his career, he had been banished to Siberia six times, and "five times he succeeded in escaping from the white wilderness after a



STALIN AS A YOUNG MAN, IN THE DAYS WHEN HE WAS KNOWN AS "COMRADE KOBA," AND WAS ORGANISING STRIKES AND FOMENTING UNREST IN HIS NATIVE GEORGIA.

sojourn of only a few months or even weeks." (This, we learn with surprise, was not as difficult as it sounds, escape being almost a matter of course among political prisoners.) This time he was sent beyond the Arctic Circle, whence

behind the Red generalissimo. The bitter feud between the two men began at this period, and was never relaxed until Stalin had driven his rival from power. There is no doubt that Stalin was an able and daring commander during the Civil War; he entered with enthusiasm into the ferocities of the Red Terror, and greatly enhanced his prestige by his "handling" of the revolting bluejackets at Kronstadt. After this exploit he was made General Secretary of the Central Committee of the Communist Party—and with that appointment, the future dictator of Russia was created.

With the growth of his own power, he had shown an increasing insubordination to his former hero, Lenin, and there is no doubt that if Lenin had lived there would have been a fight to the death between the two. But with Lenin dead and Trotsky ill, there was no personality strong enough to withstand Stalin's gradual absorption of power. Having first got rid systematically of Trotsky and all his other political opponents, he evolved an organisation, by means of Cheka, Central Control Commission and Central Committee, which entirely nullifies the principle of devolution to Soviets and places the supreme power in the hands of the General Secretary and a small group of satellites. It is probably as despotic a system of government as has ever existed, and, since the head of it has surrounded himself with men of inferior ability, it seems certain it must collapse when its galvanising force is removed.

Such is Stalin's power to-day. What is there in the character of the man which has won him such domination? His intellectual ability has never been rated high by his own party; his writings and journalistic polemics, though prolific, are crude; and he has never shone in the dialectics which have always been the passion of the revolutionaries. He is a poor speaker, whose Russian is still imperfect and uneasy. He is coarse in speech and habit, and lacking in the amiable qualities which win personal attachment; consequently, he has few friends and lives remote even from his political associates. He is essentially the Asiatic. "At the age of thirty Stalin was fully developed, his soul was set in a definite mould, and his nature irrevocably fixed on a solid and enduring base. After that he never changed. He was a Caucasian to the core. It was in the Caucasus that the man Stalin reached maturity, and it is the Caucasus, that strange mountain land, which determines his being to-day. He is the Caucasian *par excellence*, a creature apart, neither Asiatic nor European, a rock of primeval granite in which the simplest elements have combined to produce a structure of heroic cast." His whole career has shown him to be the supreme man of action of his party, ready to undertake anything and everything for an immutable objective. With that singleness of purpose he has combined the cunning and the patience of the Oriental, being perfectly content to remain obscure or anonymous so long as he was doing what was required of him or what his cause seemed to demand.

Publicity and flattery he has never courted, and his mind seems to have remained as indifferent to the esteem of others as his body has been utterly insensitive to hardships and punishments. The pleasant and the comfortable things never seem to have had any temptation for him, and his life of conspiracy and privation has brought him—and he has desired—no material gain. It is his very limitations, his unquestioning uncritical adherence to one purpose and his intolerance of all others, which have brought him through all the hazards and the intricacies of revolutionary politics. "Stalin is the only complete Bolshevik of worldly dimensions. He possesses all the qualities of the average man of the Party, but in him these qualities—indomitable will-power, narrowness of outlook, primitive coarseness, and brutal cynicism—are developed to titanic proportions. 'Stalin is the most prominent average man in the whole Party,' Trotsky once declared. And it was on a broad basis of mediocrity that he laid the foundations of his dictatorship."

He "carries on the old tradition of Oriental rulers and despots. He rules behind a screen." Other tyrants have afflicted humanity for their own aggrandisements; they are perhaps not so terrible as the tyrants who, for the sake of what they believe or pretend to believe

to be their subjects' good, are prepared to inflict untold misery upon them. Nobody can read this book without feeling that Russia, with all that she has suffered, is only at the beginning of her decisive trial, and that when the present reign of oppression has exhausted itself, as it is sure to do, another black page will be added to history before Russia has worked out her political salvation.

C. K. A.



STALIN (CAP IN HAND) AT THE SIXTEENTH PARTY CONGRESS; ORDJONIKIDZE, ONE OF HIS IMMEDIATE CIRCLE, TO HIS RIGHT.

A fact of great importance which emerges from this remarkable biography is that Stalin is, at present, essential to the Communist Party; and that none of his immediate circle is likely to be capable of stepping into his shoes. Ordjonikidze—with Molotov, Kaganovich, Voroshilov, and Yenukidze—is one of Stalin's few trusted friends.

there is no escape, and there he remained for five years, until the Revolution of 1917 set him free.

He occupied only a minor post in the first Bolshevik Administration, but managed subterfugeously to exercise an influence far beyond his ostensible authority. During the Civil War he was officially second-in-command to Trotsky, though it is freely said that he was the real driving force

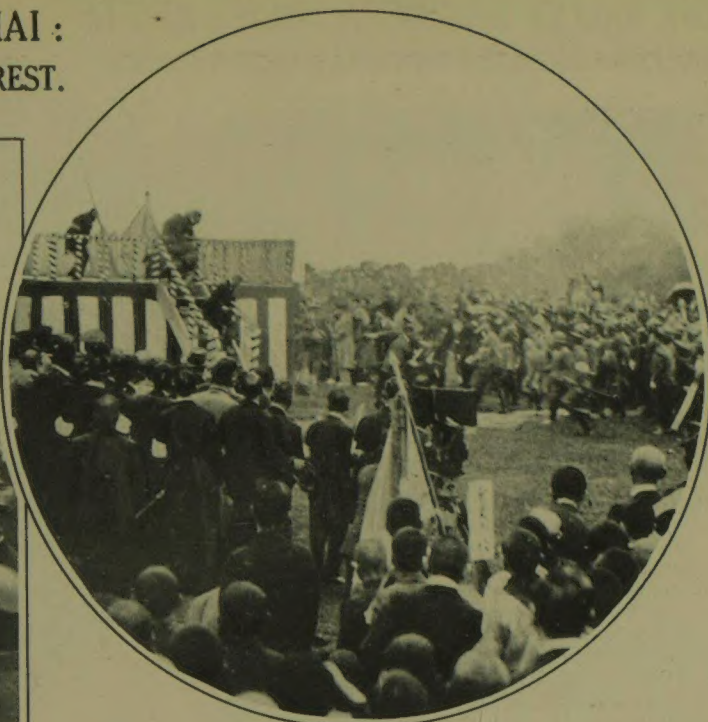
\* "Stalin: The Career of a Fanatic." By Essad Bey. Authorised Translation from the German by Huntley Paterson. (John Lane, The Bodley Head; 15s.)



# THE BOMBING OF JAPANESE LEADERS AT SHANGHAI: MOMENTS BEFORE AND AFTER THE OUTRAGE; THE ASSASSIN'S ARREST.



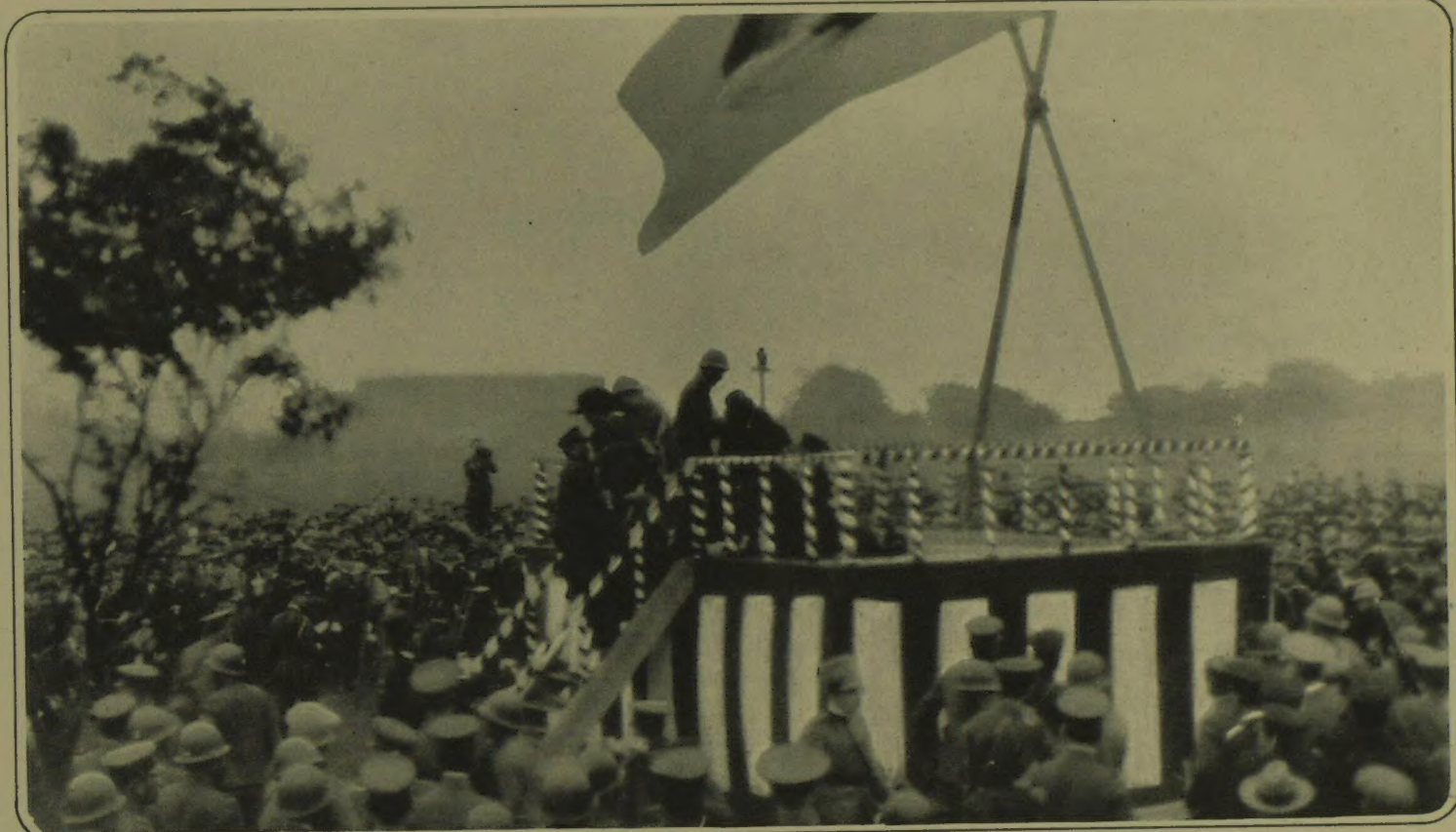
A FEW MINUTES BEFORE THE BOMB EXPLOSION: THE GROUP ON THE DAIS AT THE CELEBRATIONS ON THE JAPANESE EMPEROR'S BIRTHDAY IN HONGKEW PARK, SHANGHAI — SHOWING MR. MURAI (EXTREME LEFT OF THE GROUP) MAKING A SPEECH.



A FEW MINUTES AFTER THE BOMB EXPLOSION WHICH INJURED THE WHOLE PARTY ON THE DAIS, ONE OF WHOM DIED NEXT DAY: A SCENE OF EXCITEMENT WHILE SOLDIERS SEIZED THE PERPETRATOR.

**P**RACTICALLY all the Japanese leaders at Shanghai were injured by a bomb, on April 29, during celebrations in Hongkew Park in honour of their Emperor's birthday. Seven of them were standing on a dais erected for speech-making. A "Times" correspondent, describing the scene, writes: "The Japanese National Anthem was being played, when a youth was seen to step forward and place a cylinder on the front of the dais and then dart backwards. A dull explosion immediately followed, but it attracted so little attention that the music continued playing. However, Mr. Shigemitsu (Japanese Minister to China), General Shirakawa (the Commander-in-Chief at Shanghai),

[Continued below.]



THE ACTUAL MOMENT WHEN THE GROUP OF DISTINGUISHED JAPANESE LEADERS WERE FALLING WOUNDED OR BEGINNING TO DESCEND THE STEPS: THE SCENE OF CONFUSION JUST AFTER THE BOMB PLACED ON THE FRONT OF THE DAIS HAD EXPLODED WITH FATAL EFFECT.



REMOVING ONE OF THE INJURED LEADERS: MR. MURAI, JAPANESE CONSUL-GENERAL AT SHANGHAI, WHO WAS WOUNDED IN THE LEGS, BEING CARRIED ON A MAN'S BACK ON THE WAY TO HOSPITAL.

[Continued.] Admiral Nomura, General Ueda, Mr. Murai (Japanese Consul-General) and others were seen to collapse wounded and bleeding, while soldiers seized the youth and battered him. Subsequently, another bomb of the same pattern was found near the dais unexploded. The culprit seized proved to be a Korean. To-day's proceedings were entirely under Japanese control and no Chinese visitors were present, and, as the guilty party was caught red-handed, no question of Chinese



THE PERPETRATOR OF THE OUTRAGE UNDER ARREST: A PARTY OF SOLDIERS HUSTLING ALONG THE YOUNG KOREAN WHO HAD PLACED THE BOMB ON THE FRONT OF THE DAIS AND THEN DARTED BACKWARDS AS IT EXPLODED.

complicity arises." Another injured official, Mr. T. Kawataba, President of the Japanese Colony, died next day. When the Sino-Japanese Armistice was signed at Shanghai on May 5, the document was taken to the hospital for the signatures of General Ueda and Mr. Shigemitsu, who shortly afterwards had his right leg amputated. On May 23 news came that General Shirakawa, who received a wound in the face and thirty in the body, had died of his injuries.



## THE BALLET SCHOOL IN SOVIET RUSSIA, SUCCESSOR TO THE OLD IMPERIAL BALLET SCHOOLS.



EXEMPLIFYING A FEATURE IN WHICH THE SOVIET BALLET-SCHOOLS DIFFER PROFOUNDLY FROM THEIR IMPERIAL PREDECESSORS: A PUPIL AT HER DAILY WORK IN A MACHINE-SHOP.



PUPILS "CAUGHT" YOUNG, AS IN THE BALLET DEPARTMENT OF THE OLD IMPERIAL THEATRE SCHOOL: A MASTER REHEARSING WITH A BOY AND GIRL AGED SEVEN AND EIGHT RESPECTIVELY.



THE COSTUME OF A BALLET-MASTER: A "STAR" AT THE MOSCOW SCHOOL FOR BALLET WATCHING PUPILS AT A REHEARSAL IN THE BARE DANCING-ROOM AT THE "TECHNICUM."



COSTUMED VERY DIFFERENTLY FROM THE PUPILS OF THE OLD IMPERIAL BALLET-SCHOOL, WHO WORE BALLET-SKIRTS OF GAUZE, AND SOMETIMES TIGHTS: PUPILS OF THE MOSCOW BALLET-SCHOOL PRACTISING IN BATHING-DRESSES.



A BALLET-MASTER REHEARSING HIS PUPILS: A PHOTOGRAPH SHOWING THE COSTUME; AND THE MIRRORS WITH WHICH THE DANCING-ROOM IS FURNISHED—TO ALLOW PUPILS TO OBSERVE THEIR OWN MOVEMENTS.



A FEATURE OF THE TRAINING WHICH HAS BEEN TAKEN OVER FROM THE METHODS OF THE IMPERIAL BALLET-SCHOOLS: DEVELOPING YOUNG PUPILS' WITH GYMNASTIC DEVICES AND MIRRORS.



THE RIGOURS OF THE "EVENING CLASSES" AT THE SOVIET BALLET-SCHOOL IN MOSCOW, WHICH ANY WORKER MAY ATTEND: GIRLS BEING PUT THROUGH A STRENUOUS COURSE OF AEROBATICS.

The strict tradition of "classical" ballet-dancing appears to have been lost in Europe as a whole at the time of the French Revolution. In Russia alone was the old ballet preserved; especially in the Imperial opera houses of St. Petersburg and Moscow. As a result of this survival, the Ballet Department of the Imperial Theatre school at St. Petersburg came into existence. Here each year, selection was made from about a hundred and twenty nine-year-old boys and girls to fill the

fifteen or eighteen vacancies. Such of the youngsters as passed the medical test, and the scrutiny of the ballet-masters, were accepted for a year's trial. At the end of that time those not considered good enough were dismissed. The Russian Ballet, and its educational side, have not been destroyed by the Revolution. The whole organisation has, indeed, been given a more popular form; and throughout the Soviet Union to-day there are many schools devoted

[Continued opposite.]



## SOVIET RUSSIA'S "STATE" BALLET—IN THE IMPERIAL MANNER.



"THE DEATH OF THE DOLL"—A DANCE SUGGESTING THE IMPERIAL BALLET'S WORLD-FAMOUS "DEATH OF THE SWAN": REHEARSING YOUNG RUSSIANS IN THE "BALLET TECHNICUM" IN MOSCOW.

*Continued.]*

to the teaching of this art. "Prominent among these" (writes the correspondent who supplied the photographs reproduced here) "is the 'Ballet Technicum' in Moscow, where boys and girls of all ages between six and twenty-five years are given tuition. This particular Institute does not confine itself to the mere teaching of dancing. The pupils receive, in addition, a wide general education, as they did in the Imperial Theatre school." The "Ballet Technicum," however,

presents at least one striking contrast (setting aside political influences) with its Imperial counterpart at St. Petersburg. It conducts a regular series of evening classes which are attended by workers who, during the daytime, may be engaged in the factories. Pupils who, in the opinion of the directors, show particular promise receive scholarships enabling them to devote their entire time and energy to their new profession.

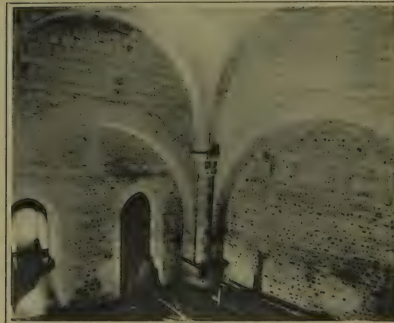


# DISCOVERIES IN A CHURCH RESTORED BY AN ANCESTOR OF

PHOTOGRAPHS AND DESCRIPTION BY COURTESY OF PROFESSOR GEORGE H. FORSYTH, JR.,



CEILING PAINTINGS, PROBABLY DATING FROM THE TWELFTH CENTURY, WHEN ST. MARTIN'S WAS AN "ENGLISH" CHURCH UNDER THE PLANTAGENETS: A DESIGN WHICH INCLUDES A LION-HEAD AND FLEUR-DE-LYS.



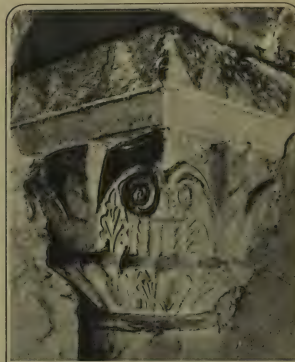
VAULTING OF THE CROSSING TOWER, RECONSTRUCTED UNDER FULK III. NERRA, COUNT OF ANJOU (969-1000), ANCESTOR OF THE PLANTAGENETS: (BELOW) THE TOP OF A 50-FT. SCAFFOLDING ERECTED FOR PURPOSES OF STUDY.



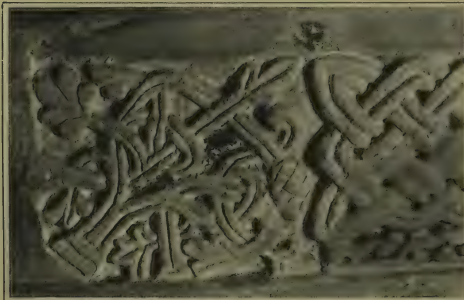
PART OF ST. MARTIN'S, ANGERS: (CENTRE) THE CROSSING TOWER, WITH STAIR TOWER; (LEFT) THE SOUTH TRANSEPT—TENTH TO ELEVENTH CENTURY; (RIGHT) THE TWELFTH-CENTURY CHOR.



A TRENCH DUG IN THE NORTH TRANSEPT, SHOWING A LATE CAROLINGIAN WALL (TENTH CENTURY) RESTING ON EARLY CAROLINGIAN FOUNDATIONS (EIGHTH - NINTH CENTURY), WHICH, IN TURN, REST ON ROMAN REMAINS; ALSO THE BASE OF A ROMAN COLUMN NEAR WHICH WAS FOUND A COIN OF DOMITIAN (95 A.D.).



A CAPITAL UNDER THE VAULTING OF THE CROSSING TOWER (50 FT. ABOVE THE CHURCH FLOOR) IN ST. MARTIN'S AT ANGERS: PROBABLY PART OF THE RECONSTRUCTION BY FULK III. NERRA IN THE EARLY ELEVENTH CENTURY.



DETAIL OF GRAPE-VINE AND INTERLACE FROM A CAPITAL IN THE CROSSING TOWER, ALSO PROBABLY PART OF THE ELEVENTH-CENTURY RECONSTRUCTION: CARVING FOUND AT A HEIGHT OF 50 FT. ABOVE THE CHURCH FLOOR.



A TRENCH DUG IN THE SOUTH TRANSEPT SHOWING CAROLINGIAN (TENTH CENTURY) WALLS AND FOUNDATIONS, MEROVINGIAN SARCOPHAGI, AND (AT FAR END) THE OPENING INTO THE SECRET CHAMBER WHERE THE MADONNA STATUE WAS FOUND.

Remarkable discoveries in the disused Collegiate Church of St. Martin at Angers, of special interest to British readers from its association with the early Plantagenets, have been made by Professor George H. Forsyth, Jun., of Princeton University, in collaboration with Professor W. A. Campbell, of Wellesley College. We abridge here Professor Forsyth's article in the "Bulletin" of the Department of Art and Archaeology at Princeton. "The church," he writes, "is a complex of constructions ranging from the 2nd or 3rd centuries to the 15th, and it includes at least two distinct churches, one superposed on the ruins of the other. The first is surrounded by graves which vary between the Roman and Carolingian periods; both church and graves now lie beneath the latest church floor. The second building, the nucleus of the present church, probably dates from the early 9th century. After a conflagration due to Norse raiders,

# THE PLANTAGENETS: THE MYSTERY "MADONNA" OF ANGERS.

DEPARTMENT OF ART AND ARCHAEOLOGY, PRINCETON UNIVERSITY, U.S.A.



A DRAMATIC DISCOVERY: LOOKING INTO THE SECRET CHAMBER WHERE THE STATUE OF THE VIRGIN WAS FOUND—SHOWING THE BLOCK OF STONE (BENEATH THE SIEVE) WHOSE REMOVAL REVEALED A VOID BELOW.



"LIKE AN EGYPTIAN GUARDIAN GENIUS IN A TOMB": THE "MADONNA" IN SITU AS FOUND IN THE SECRET CHAMBER: (ON RIGHT) THE WALL WHICH HAD CONCEALED THE ROOM SINCE THE FRENCH REVOLUTION.



THE HEAD OF THE STATUE: (LEFT) FULL FACE, SHOWING THE LINE OF BREAKAGE ACROSS THE NECK AND THE MUTILATED ARM WHERE THE INFANT CHRIST WAS BROKEN AWAY; (RIGHT) A PROFILE VIEW, SHOWING WHERE THE CHILD HAD RESTED ON THE LEFT ARM.



## THE FINDING OF THE "MADONNA."

THE most dramatic find was made in a trench dug in the south transept. "A large block," writes Prof. Forsyth, "was pried up. To our complete amazement, there appeared beneath it a gaping black hole. The supposed altar foundation was a massive vault, which had existed within one foot of the church floor 'wholly unsuspected for at least a century and a-half. The light of an electric torch revealed a small chamber under the vault, and, as the high moment of all, a statue standing against one wall, like an Egyptian guardian genius in a tomb. It was possible to lower Professor Campbell through the narrow opening, and to ascertain that we had come upon a fourteenth-century figure of the Virgin, three-quarters life-size, almost perfect in preservation, and in full colour. To the medievalist, this is indeed a sensational find. It has been classified by the French Government as a 'monument historique.' The head was broken off, while the infant had been completely gouged out. The statue had been carefully stood with back to one wall, the detached head neatly set back in place, though not fastened."



A GEM OF MEDIEVAL SCULPTURE: THE STATUE OF THE VIRGIN FOUND WAILED UP (BY PIOUS HANDS AFTER DAMAGE BY FRENCH REVOLUTIONARIES) IN A SECRET CHAMBER OF ST. MARTIN'S CHURCH AT ANGERS.

who sacked Angers in 853, a thorough rebuilding was necessary. A very important transformation, in the early 11th century, was due to the intermittent piety of Foulques Nerra (Fulk III.), Count of Anjou, and worthy ancestor of the Plantagenets. . . . The Revolutionary Government terminated the ecclesiastical history of St. Martin's in 1790, dispersing the royal chapter of canons, quartering a detachment of Hussars in the church, and finally selling it to two citizens. Henceforth the structure served successively as a coal depot, a stable, a timber warehouse, and finally was dignified as a Government "Dépôt de Tabacs." It now belongs to the learned Canon Pinier, who has saved it from ruin. . . . A 50-ft. scaffolding was carried up into the crossing tower in order to photograph and measure all details. The 18th-century whitewash was removed, revealing some interesting wall-paintings which may be dated in the 12th century."



# THE CHIMPANZEE IN CHILDHOOD: A WAIF OF THE AFRICAN FOREST IN CAPTIVITY TO CIVILISED LIFE WITH HUMAN BEINGS.

PHOTOGRAPHS BY H. C. RAVEN, BY COURTESY OF THE AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK.



THE ACROBAT: A YOUNG FEMALE CHIMPANZEE ABOUT TO SWING FROM A HORIZONTAL BAR—SHOWING THE LONG HANDS AND FINGERS, WHICH AFFORD A MUCH SURER GRIP (ON BRANCHES IN ITS NATIVE FOREST) THAN THE SHORTER AND RELATIVELY WEAKER HANDS AND FINGERS OF MAN.



THE READER: THE LITTLE CHIMPANZEE—WHO, WHEN SHOWN PICTURES OF ANIMALS, POKES THEM WITH HER FINGER TO SEE WHETHER THEY ARE REAL—TURNING THE PAGES OF A BOOK.



THE LAUNDRY-MAID: THE CHIMPANZEE, WITH HUMAN COMPANIONS, EVINCES HER FONDNESS FOR PLAYING WITH WATER, AND WASHING HANDS, FEET, OR OTHER CONVENIENT OBJECTS.



THE PATIENT—UNDER DAILY TREATMENT IN DENTAL HYGIENE: THE CHIMPANZEE OPENING THE MOUTH WIDE, AND SUBMITTING WITH DOCILITY TO INSPECTION AND THE OPERATION OF TEETH-CLEANING.



THE CHILD AT PLAY: THE CHIMPANZEE AMUSING HERSELF WITH A PIECE OF RAG DURING A ROMP ROUND HER MASTER'S HOMESTEAD IN WEST AFRICA.



THE RED-FELLOW—PRO TEM: THE CHIMPANZEE ENSCONCED WITH HUMAN PLAYMATES DURING A BEDTIME ROMP IN THEIR AMERICAN HOME.



THE LITTLE MOTHER: THE YOUNG CHIMPANZEE WITH A DOLL THAT SHE CARRIES ABOUT AND UNDRESSES, OR TRIES TO TEAR OPEN THE SAWDUST-STUFFED BODY SO AS TO SEE WHAT IS INSIDE.



THE DRINKER: THE CHIMPANZEE ENJOYS A GLASS OF GRAPE-JUICE THROUGH A STRAW, WHICH SHE LEARNED TO SUCK IN LESS THAN TWO MINUTES.



THE COOK: THE LITTLE CHIMPANZEE, HAVING GRASPED THE FINDER OF HER OWN ACCORD, REMOVING A ROASTED APPLE FROM THE FIRE.



THE EMIGRANT: MESHIE ON BOARD SHIP, IN A SWEATER MADE OF WOOLLEN STOCKINGS, DURING A VOYAGE FROM AFRICA TO AMERICA.

The mentality of apes is a fascinating subject, and our readers will remember recent photographs illustrating the comparative intelligences of chimpanzees and orang-utans, demonstrated by scientific tests. The present illustrations of a young female chimpanzee in captivity are more informal and domestic, but no less valuable as showing her clever and engaging ways, and reactions to human contacts and appliances. Her owner, Mr. H. C. Raven, is Associate Curator, Department of Comparative and Human Anatomy, in the American Museum of Natural History, and these photographs accompanied his article (in the Museum's magazine, "Natural History") entitled "Meshie, the Child of a Chimpanzee. A creature of the African jungle emigrates to America." When first brought by natives into Mr. Raven's camp in the French Cameroun, during a gorilla-hunting expedition, in February 1930, Meshie was a baby, weighing about 10 lb. The skin on her face, ears, hands, and feet "was a rich tan, but on her body beneath the hair as white as on a white man's scalp. Her hair was black.

The natives called her 'mon a waa,' which means in the Bulu language 'child of a chimpanzee.' She was never fastened or caged and seemed perfectly happy playing about camp with a native boy. When we returned to Djaposten," writes Mr. Raven, "she played about the house. There were several negro children with whom she became very friendly." During the voyage to America, in cold weather, Meshie was placed in a hold among several large cages containing other monkeys. She upset two cages, opened the trap door, and released the occupants. She was found nursing a baby monkey, an early development of the mother instinct. She learned to use a spoon and eat at table. "As the weather grew cool," Mr. Raven continues, "I made a sweater for Meshie from heavy woollen stockings. It was the middle of February 1931 when we arrived at Boston. Meshie was very much excited and interested in all the things she saw and heard. . . . We hope that Meshie, emigrant from Africa, may continue to grow in health, weight, and knowledge in her new American home."



# The World of the Theatre.

By J. T. GREIN.

## THE QUEST FOR PLAYS.—SOME RECENT PRODUCTIONS.

THE finding of good plays, which, being interpreted, means popular plays that will commend themselves to the public and bring their rewards to the box-office, is the continual problem and despair of all who are concerned with play production. The "spotting of winners" is always something of a gamble, for public taste is so elusive that there are no fixed standards by which it can be estimated. The most experienced of play-readers can, and do, make mistakes, and errors of judgment in the theatre of to-day are too costly to be repeated. That way bankruptcy lies. A manuscript may prove as treacherous as a pixie-light that entices the venturer with its attractive glow only to land him in a thicket of difficulties. How often a play that persuades in the reading refuses to submit itself to the stage!—and, contrariwise, a play that seems almost unintelligible in the script will sometimes leap to life before the footlights. What is that indefinable factor which every play that is to hold its audience must possess? We call it "theatre," a something which informs the action and the speech with stage sense. It includes silences as well as movement, creates tension and keys up excitement. Without this quality, however well written the play may be, it falls dead when staged. To say the play must be conceived on the stage may be trite; but it is fundamentally true. The playwright must create in terms of the stage and see his work grow in his imagination, which has built a theatre for its movement. Literature and drama are not always synonymous. In the playhouse you may have literature which is not drama and drama which is not literature.

Managers may adopt rough generalisations based on what they believe the public wants, and playwrights may competently satisfy these requirements. But is success thereby guaranteed? You may select what would appear to be a cast-iron success, according to all commercial standards, and put it on with a company of popular stars, and yet find yourself with a disastrous failure; or you may find the play about which you were nervous and in which you had no overwhelming confidence catch the fancy of the town. The golden rule in these matters is that there is no golden rule. It is the justification of the increasing number of Sunday Societies that they provide an opportunity of forming an opinion of a play in its right setting—on a stage and before an audience. And in this connection it is worthy of observation that there is a dearth of promising young playwrights to-day. There are few of the younger generation who can fill the theatre. Mr. Ronald Mackenzie is doing it with his brilliant play, "Musical Chairs," at the Criterion. Another fresh recruit, Mr. Philip Johnson, whose first full-length play, "Long Shadows," was produced at the Hampstead Everyman, comes to the Haymarket with his comedy, "Queer Cattle." He has already established himself as a master of the one-act play so popular among amateurs. Mr. J. B. Priestley brings his first original and independent play to

the Lyric, and novel-readers and playgoers alike found its opening interesting, if puzzling. The popular play is never a wholly bad play and may be a very good one. The play which fails to find an audience, whatever distinctions it may merit, lacks what cannot be dispensed with in the theatre—appeal. The responsibility may be with the playwright, or with his interpreters, or with both. For the play, when it leaves the author, is in the hands of others, and producer and players may make or mar it.

It is the difficulty of securing plays, together with the unwillingness to take risks—easily understandable if we remember the financial anxieties—which lead to the attempt to play safe with revivals. At Kew, Mr. Jack de Leon is presenting a series of classic revivals; at the Kingsway, "She Stoops to Conquer" fills the bill, though there the production threatens the native humours of Goldsmith with too much farcical overlay; and the new Embassy venture at Swiss Cottage has adopted revivals as a policy and opened well. But who can say it provides a gilt-edged security? The collapse of "Caravan" at the Queen's encouraged Sir Barry Jackson to revive "Heartbreak House," and admirably it has been done. This is one of Shaw's mature comedies, a fantastic piece, fierce in criticism, yet, particularly in the opening act, touched with an appealing beauty. There is substance in the talk, and,

in spite of the familiar Shavian devices, illusion on the stage. Mr. Shaw, though he is primarily concerned with ideas, never forgets the need of giving them shape to fit the stage. So these characters, figures moving on an intellectual plane, have sufficient imagination in their drawing to make them complete and alive. So it is possible for Miss Edith Evans and Mr. Cedric Hardwicke and the rest of the excellent company to give them a stage vitality which preserves

interest even through those prolonged passages when drama is suspended in favour of debate. The production of "The Merchant of Venice" at the St. James's hardly comes under this heading of revivals, for not only should it be possible to present our great national asset, Shakespeare, continually on our stage, but Mr. Ernest Milton, when happily suited, is endowed with the gifts which enable him to do the Elizabethan justice. And this Shylock knits both comedy and tragedy into a memorable unity.

New plays continue to come to the stage, and the Mussolini - Forzano play, "Napoleon—the Hundred Days," deserved a longer run. But close analysis would discover the reasons why it did not fare better. Here, at the New, Shakespeare comes to the rescue.

There is commendable initiative and individuality in the production of "Wings Over Europe," at the Globe. Again we are far removed from the commonplace calculating standards and recipes for commercial success. The fantasy, even in its craziest courses, never loses contact with realities. And so it thrills. Mr. Robert Nichols and Mr. Maurice Browne have a nice sense of theatre values. They hold attention not by mechanical tricks, which only deceive the innocent, but by intelligent writing and construction. The action is skilful, with substance beneath the extravaganzas.

When we leave the St. Martin's, we leave the theatre of fantasy for the theatre of fact. Mr. John van Druten is a young dramatist who has already arrived, and any new play from his pen commands serious attention. In "Somebody Knows" he makes a new essay, this time choosing the much-worked detective theme for his material. And, refusing to be tied by conventions, he presents a problem, but offers no solution. This to many may seem unsatisfying, but it stimulates imaginative guesswork. It does not in itself detract from the merits of the play. The playwright is primarily concerned with his characters; the plot serves to provide the situation whereby we may consider their behaviour. But the essential question is, since the story itself is left unresolved, does Mr. van Druten succeed in compelling our absorbed interest in their fates? Does he stir our emotions deeply enough to make us unconcerned with the fact that the murderer is not identified? He brings to his stage the same gifts of meticulous observation, the same close fidelity to detail, the same photographic description, the same ability to suggest atmosphere, and the same architectural qualities of construction which stamp his previous work, but in "Somebody Knows" this intense objectivity prevents that inward movement which deepens and intensifies our sympathy. These characters that congregate in Mme. Malvinetti's house are cleverly contrasted and diversified. They are drawn with sure touches of delineation; but they remain outlines. Not even the brilliant interpretations of Miss Muriel Aled, Miss Cathleen Nesbitt, Miss Beatrix Thomson, Mr. Frank Lawton, and Mr. Lewis Shaw can endow them with that creative compulsion which springs from within. If we seek to know why the play fails to hold continually, we find it rooted in the inability to weld the masterly control of photographic realistic detail in which the author is absorbed with the movements in heart and mind which will not submit to such documentary treatment. So the play, though well written and well played, remains melodrama, and melodrama without the driving interest of a strongly developed plot will not maintain continuous interest.



COMIC RELIEF IN "THE DUBARRY," AT HIS MAJESTY'S: CLARICE HARDWICKE AS MARGOT AND CHARLES HESLOP AS THE MARQUIS DE LA MARCHE.



"THE DUBARRY," AT HIS MAJESTY'S: LAWRENCE ANDERSON AS LOUIS XV., AND ANNY AHLERS AS MADAME DUBARRY.

The story of "The Dubarry" is a free version of the early life of Madame du Barry, favourite of Louis XV. First she is seen as a shop assistant who loves an impoverished poet; then as the wife of the worthless Count du Barry; and finally as the established favourite of Louis XV., able to compass the fall of the Duc de Choiseul and to rule France.



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE KING AND QUEEN VISIT THE CHELSEA FLOWER SHOW: THEIR MAJESTIES IN THE GARDENS IN THE COURSE OF THEIR INSPECTION OF THE EXHIBITS.

On May 24 the King and Queen paid a private visit to the Chelsea Flower Show, which opened on the following day. A great deal of damage had been done to the outdoor plants and exhibits by the heavy rain which fell during the previous night, and strenuous work in the early hours of the morning had been called for to put things in order. Gravel was pressed down on the paths and the outdoor exhibits were restored, so that the Show presented its usual brilliant appearance.



MR. R. STORRY DEANS.

Mr. Storry Deans's appointment as Recorder of Newcastle-on-Tyne was announced on May 20. He was Conservative M.P. for Sheffield (Park), 1923-29. He succeeds Mr. J. Willoughby Jardine.



SIR N. P. JODRELL.

Died May 20; aged 73. Conservative M.P. for North-West Norfolk, 1918; and for King's Lynn, 1918-23. Knighted, 1922, for services to recruiting and food supply in Norfolk during the war.



THE LATE LORD INCHCAPE.

Lord Inchcape, who died on May 23, at the age of 79, was best known as the chairman of the P. and O. and the British India Steam Navigation Companies. He was thrice President of the Chamber of Shipping of the United Kingdom; was President of the Shipping Federation in 1926; and was also for a time the British Government's nominee on the directorate of the Anglo-Persian Oil Co.



ADMIRAL SAITO, NEW JAPANESE PREMIER.

At an audience on May 22, the Emperor of Japan commanded Admiral Saito to form a Cabinet: this, after the assassination of Mr. Inukai. It was then understood that the Admiral intended to appeal to both political parties on national grounds. He is a statesman of Liberal views. His greatest previous achievement was the pacification of Korea, which country he governed when it was in a very disturbed state.



BRIG.-GENERAL SADLEIR-JACKSON.

Killed in a motoring accident, May 22. Born in 1876. Commanded the 5th Infantry Brigade in France in 1917. Later, he took the Russian relief force to Archangel. Inspector-General of Levies, Middle East, 1921.



MR. ARTHUR GILL.

Metropolitan Police Magistrate for Westminster since 1925. Died May 18; aged 68. Junior Counsel to the Treasury at the Central Criminal Court, 1901. Magistrate for Greenwich and Woolwich, 1908.



LADY GREGORY.

The famous Irish playwright and poet, and a director of the Abbey Theatre, Dublin. Died May 22; aged 73. Writer of many one-act comedies, including "Hyaline Halvey" and "The Workhouse Ward."



DR. GODDARD ORPEN.

Died May 17; aged 80. Well-known Irish antiquary and historian. Author of "Ireland Under the Normans." Played a part in the formation of the Irish Texts Society. Translator of "The Song of Dermot and the Earl."



HONOURING THE CORNISHMAN WHO INVENTED THE STEAM ENGINE: THE STATUE OF RICHARD TREVITHICK UNVEILED BY PRINCE GEORGE AT CAMBORNE.

During his recent two-days' visit to the West Country, Prince George went to Camborne. He landed at the Tehidy air-park near that town and, among other engagements, unveiled the Trevithick Memorial. At a luncheon, presided over by the Lord Lieutenant, H.R.H. said that Richard Trevithick might be safely described as one of the greatest inventors who had ever lived, among his most important works being the steam engine. It may be observed that Trevithick exhibited models of steam locomotives in 1796, but failed to secure financial backing.





**A Great New  
Spectacular  
Production  
in London:  
"Casanova,"  
at the  
Coliseum—  
A Ballroom  
Episode at the  
Court of  
Marie Thérèse.**

**ENORMOUS** interest was aroused among London theatre-goers by the production of "Casanova" at the Coliseum, arranged by Sir Oswald Stoll for May 24, after a postponement from the 15th. It is the English version of a spectacular play, which ran for a whole season in Berlin, adapted by Hans Mueller (after Schöner and Weissel). The English book and lyrics are by Captain Harry Graham, and the music by Johann Strauss jun., arranged by Ralph Benatzky. The producer is Herr Erik Charell, of "White Horse Inn" fame. The story represents the love affairs of the famous Italian adventurer, during his travels all over Europe, and includes scenes in Venice, Vienna, St. Petersburg (now Leningrad), and Tarragona. The play is divided into two acts, with seven episodes, and all the elaborate resources of the Coliseum stage have been employed to present a magnificent spectacle. The theatre itself has been transformed for the occasion, the proscenium being converted into a reproduction of the Palazzo at Venice, and the boxes into facades of Venetian palaces. "In abolishing the proscenium," said Sir Oswald Stoll, "we are going back to the Elizabethan, and in 'Casanova' there is no dividing line between stage and audience. The public will join in Casanova's adventures in Spain, Russia, Bohemia, and Italy, and will finally take part in the Carnival of Venice, the culminating spectacle. Of course, spectacle alone does not make a play, and 'Casanova' is richly equipped with human interest. The part of Casanova, who appears in all the scenes, is so strenuous that it has been found imperative to engage two actors, Mr. Arthur Fearn and Mr. Fernando Auriol, who will alternate the rôle." Other parts are similarly taken by different players at alternate performances. Thus, Miss Dorothy Dickson shares the part of Alexandrina with Miss Margaret Catlett, while the latter also shares that of Barbarina with Miss Oreta Nattler. The part of Laura, likewise, is divided between Miss Sophie Schoening and Miss Katherine Arkandy. The principal ballerina is played by Miss Mari-ann Winkelters, who, like Miss Nattler, is a newcomer to England. It may be recalled that the hero of the play, whose full name was Giovanni Jacopo Casanova de Seingalt, was born at Venice in 1725, and eventually, in 1785, was appointed librarian to Count Waldstein, an old Paris friend, in his chateau at Dux, in Bohemia, where Casanova died in 1798. His own famous "Mémoires" form the main authority for the story of his life.

"CASANOVA," AT THE COLISEUM: CASANOVA, THE EMPRESS MARIE THÉRÈSE, ALEXANDRINA, AND THE PRINCIPAL BALLERINA—FROM RIGHT TO LEFT IN FRONT.

PHOTOGRAPH BY A. CONSOLÉ.



# THE ROYAL TOURNAMENT PAGEANT: THE FIRST PRINCE OF WALES PRESENTED TO WELSH CHIEFTAINS AT CARNARVON.

DRAWN BY OUR SPECIAL ARTIST, C. E. TURNER.



"EICH DYN!" ("YOUR MAN!"): EDWARD I., WITH QUEEN ELEANOR AT HIS SIDE, PRESENTING HIS INFANT SON EDWARD TO THE WELSH CHIEFTAINS AT CARNARVON CASTLE IN 1284—THE GREAT SCENE OF THE HISTORICAL PAGEANT IN THE ROYAL TOURNAMENT AT OLYMPIA; SHOWING POSTS (AT THE TOP OF THE STEPS) CONTAINING BROADCASTING MICROPHONES.

In this year's Royal Tournament, which the King arranged to open at Olympia on May 25, the Historical Pageant marks a departure from the usual battle set-piece, and is founded instead on a famous legend from Welsh history. The pageant is staged by the 1st Battalion, the Prince of Wales's Volunteers, which provides the main body of the performers. The successive episodes are: (1) Entry of bands and regimental groups of history; (2) March-past; (3) Assembly of the English garrison at Carnarvon Castle in the time of Edward I.; (4) Entry of the King and Court; (5) Reception of the Welsh Chieftains; (6) Presentation of the King's infant son as first Prince of Wales; (7) Processional dispersal; (8) March-past of the regimental groups; (9) Ceremonial finale. The part of Edward I. is taken by Captain J. B. E. Martyr, and that of Queen Eleanor by Miss Esme Barton. Describing the traditional basis of the principal scene, here illustrated,

the official programme says: "On April 25, 1284, Queen Eleanor gave birth to a Prince at Carnarvon. Edward was then at Rhuddlan Castle on political business when a messenger arrived to inform him. Overjoyed at the news, Edward hurried to Carnarvon, where he assembled the Welsh chieftains who had clamoured for a native prince, and, after receiving their consent to submit to a Prince born within the country, of blameless life, and unable to speak English, presented to them his infant son, exclaiming in broken Welsh, 'Eich Dyn,' the verbal translation of which is 'Your man!' The scene ends with the acceptance by the Welsh of Edward of Carnarvon as their Prince, and the chieftains, after doing homage to their new ruler, bid farewell to the King and withdraw from the courtyard." Each figure of a baron or a knight in the King's procession represents a historical character who served with him in Wales.



# CLOUD-BURST AND DELUGE IN ENGLAND: FLOODS IN YORKSHIRE, DERBYSHIRE, WARWICKSHIRE, AND GLOUCESTERSHIRE.



CRAFT AT ANCHOR OVER WHAT IS NORMALLY MEADOW-LAND: A MEASURE OF THE ENORMOUS RISE OF THE WATERS AT TEWKESBURY.



MAROONED RAILWAY-TRUCKS: A DESOLATE SCENE AT WATH, IN YORKSHIRE, TYPICAL OF THE DAMAGE AND INCONVENIENCE CAUSED BY FLOOD IN INDUSTRIAL AREAS.



THE NEW SHAKESPEARE MEMORIAL THEATRE TURNED INTO AN ISLAND (LEFT CENTRE): AN AERIAL VIEW OF FLOODS AT STRATFORD-ON-AVON.



WHERE A MODERN FLOOD-PREVENTION SCHEME FAILED TO PROTECT THE TOWN: HOW WATER CREPT ALONG THE ROADS AT NUNEATON (WARWICKSHIRE).



FLOODS IN THE DERWENT VALLEY (YORKSHIRE), WHERE IT RAINED CONTINUOUSLY FOR THIRTY HOURS: HOUSES THREATENED WITH ISOLATION AT STAMFORD BRIDGE.

Extensive areas in this country were flooded as the results of cloud-bursts that occurred on May 22 and heavy rains that continued on May 23. The river Avon was swollen to such an extent that the race-course, recreation-fields, and meadow-lands at Stratford-on-Avon were covered over a wide area, and the new Shakespeare Memorial Theatre was turned into an island. Lower down, at Tewkesbury, it became possible to moor boats over what are normally fields; as illustrated in our first photograph. Nuneaton, in Warwickshire, was flooded (seen in our fourth illustration) in spite of a flood-prevention scheme, evolved after a similar occurrence in 1900 and thought to have rendered the town immune. One of the worst sufferers was Derby. Busy streets with important



AFTER FLOOD WATER HAD CAUSED THE EXPLOSION OF A GAS-MAIN: A WRECKED JEWELLER'S SHOP IN THE CORN MARKET, DERBY.

shops were under water here as the result of the Markeaton Brook bursting its banks. An estimate of the damage done in Derby on the first day was £100,000; and a relief fund was subsequently opened. On the succeeding day (May 23) ten people were injured by an explosion which shook the already badly-damaged Corn Market. This occurred in a flooded jeweller's shop, when the gas-main in the cellar was affected by water. Four plate-glass windows and heavy shutters covering them were shattered. Thousands of pounds' worth of jewellery were flung into the road, which had to be closed to the public to prevent looting. Our other illustrations show similarly heavy floods that occurred in Yorkshire, which endured thirty hours' continuous rain.



## AN AIRSHIP-MOORING TRAGEDY AND A RESCUE: DRAMATIC PHOTOGRAPHS.



A TRAGIC MOMENT: ONE OF THREE MEN OF THE GROUND CREW (CARRIED ALOFT ON A ROPE FROM THE "AKRON") FALLING THROUGH THE AIR, WHILE TWO REMAIN HANGING ON, NEAR THE MOORING-MAST AT CAMP KEARNEY, SAN DIEGO.



THE THIRD MAN STILL DANGLING ON THE ROPE AT A HEIGHT OF ABOUT 2000 FT. AFTER THE OTHER TWO HAD FALLEN: AN UNDERNEATH VIEW OF THE "AKRON" (THE WORLD'S LARGEST AIRSHIP) BEFORE HE WAS RESCUED.



A TERRIBLE ORDEAL AND A THRILLING RESCUE: DRAMATIC PHOTOGRAPHS, TAKEN FROM THE U.S. NAVAL DIRIGIBLE "AKRON," SHOWING ROBERT "BUD" COWART, THE THIRD MEMBER OF THE GROUND CREW CARRIED ALOFT DURING MOORING OPERATIONS, STILL CLINGING TO THE ROPE, AT A HEIGHT OF ABOUT 3000 FT., AFTER HIS TWO COMPANIONS HAD DROPPED TO DEATH, UNTIL HE WAS FINALLY HAULED SAFELY ABOARD THE AIRSHIP AFTER NEARLY TWO HOURS.

Rarely have any photographs illustrated more dramatically than these a rescue from imminent death and the actual happening of a fatal accident. The event was briefly noted in our last number, under illustrations of the U.S. naval dirigible "Akron" and the method of releasing and picking up again the five aeroplanes she carries. As then mentioned, the "Akron" ran into a heavy thunderstorm over Texas on May 9, while flying across the continent from Lakehurst, New Jersey, to San Francisco, for naval manoeuvres. She reached San Diego, California, on the 11th, and here the tragedy occurred, during attempted mooring operations at Camp Kearney. Two ground crews of sailors held the mooring ropes, and as the

airship swung one crew was dragged upward. Most of them let go, but three men were carried aloft clinging to a rope. At a height of about 300 ft. one of them, Robert H. Edfall (seen falling in the upper left photograph), dropped to death, and the second man, Nigel Henton (seen at the end of the rope above), also fell and was killed just afterwards. The "Akron" rose to about 3000 ft., with the third man, Robert "Bud" Cowart, who had managed to make a loop round his body, still dangling. Firemen below spread nets to catch him, and the airship tried to manoeuvre over them. Meanwhile her crew strove to reach the rope. Eventually they secured it, and hauled him safely aboard.



## FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



GRAVE RIOTS IN AUCKLAND, NEW ZEALAND: SPECIAL POLICE ASSEMBLED AT THE POLICE STATION BEFORE TAKING UP THEIR POSTS IN THE CITY.

Riots which were described as "the worst in the history of New Zealand" took place in Auckland on April 14. A demonstration was started by Civil Servants to protest against a proposed increase of cuts in their salaries, and the demonstrators, joined by numbers of unemployed, smashed windows and street lights, looted shops and hotels, and fought the police with fence-palings and stones. On May 6 there were further riots in Christchurch.



THE DESIGN FOR THE WALL-TAPESTRY ORDERED FOR THE PALACE OF KEMAL PASHA—A DECORATION MADE BY THE "VIENNA GOBELIN FACTORY."

Our correspondent informs us that the wall-tapestry based on the above design was ordered by the Turkish Government from the "Vienna Gobelin Factory," famous for its tapestries, and that it is destined for the Palace of the Chazi Pasha. He adds that the tapestry was executed to a size of three metres by four metres, and that the design is by the Viennese, Franz Zülow. The tapestry has already been sent to Constantinople.



A 126-TON LIGHT-SHIP SWUNG BY A CRANE: HOISTING A LIGHT-SHIP FROM THE DECK OF A SPECIALLY BUILT STEAMER.

Three unattended light-ships have recently been delivered for use at the mouth of the Rangoon River. Our photograph shows the method of hoisting them overboard. In a specially constructed steamer the light-ship is taken to its destined place out to sea, and swung over by means of the ship's derrick. Our correspondent says that this light-ship weighs 126 tons. The work has been rendered advisable by the dangerous currents and tides of the estuary.



CLEMENCEAU'S STATUE UNOFFICIALLY UNVEILED IN PARIS: A FUNCTION BOYCOTTED BY THE "TIGER'S" FAMILY, WHO DISAPPROVE OF THE SITE.

The memorial statue to M. Clemenceau was informally unveiled in an inconspicuous part of the Champs Élysées on May 23. The unveiling was strictly private owing to the national mourning for M. Doumer. The official dedication is fixed for November 11 next. Much dissatisfaction has been felt, especially by M. Clemenceau's children, at the unworthy site chosen for the statue, and also at the selection of M. Cogné as designer.



A "WET" PARADE BY THE FROSTBITES YACHT CLUB: DINGHIES' SAILS PAINTED WITH VIVID ANTI-PROHIBITION SIGNS.

In a country where publicity is perhaps studied with more attention than elsewhere, it is natural that propagandists should be unwilling to waste the large blank spaces of yachts' sails, which are so admirably suited to their purpose. This photograph shows members of the Frostbites Yacht Club, who, as the caption has it, "staged wet parade as feature of final day of the winter race season of New Rochelle Yacht Club, New York."



OPENED ON EMPIRE DAY (MAY 24) BY SIR DONALD CAMERON, GOVERNOR OF NIGERIA: THE BENUE BRIDGE; THE LONGEST IN AFRICA.

The £1,000,000 bridge over the Benue River, a tributary of the Niger, at Makurdi, Munshi Narrows, carries a railway track and road, and is the longest bridge in the African continent, being 2594 feet long between abutments. Its chief functions are to replace a train ferry steamer, and to provide direct rail connection between Port Harcourt, the ocean terminus of the Nigerian Railway, and the north, and between the Udi coal-field and the tin-fields of the Bauchi plateau.—[Photograph by Courtesy of "Modern Transport."]



# A MASTERPIECE SAVED FOR THIS COUNTRY: A BRAILES ILLUMINATION.

REPRODUCED BY COURTESY OF THE NATIONAL ART-COLLECTIONS FUND.



"THE WHEEL OF FORTUNE": ONE OF THE SIX FAMOUS LEAVES BY W. DE BRAILES, THE THIRTEENTH-CENTURY ENGLISH ILLUMINATOR, WHICH HAVE BEEN PRESENTED TO THE FITZWILLIAM MUSEUM.

Our readers will recall that we published in our issue of May 21 a reproduction of "The Last Judgment," an illumination forming one of six leaves done by W. de Brailes for an English thirteenth-century psalter, and, as we noted at the time, especially remarkable in that it includes the name and portrait of the artist—"an all but unique feature in English art of the period." St. Michael, it will be remembered, was represented on that leaf as brandishing a sword in his right hand and thrusting a group of naked sinners in the direction of Hell. At the same time he was withholding with his left hand one tonsured man from the impending doom, and this man was identified by a scroll as representing W. de Brailes himself. Since the publication of our last issue, the National Art-Collections Fund has, by arrangement with Messrs. Sotheby, purchased the six leaves of the psalter for £3500 from the Chester Beatty Collection, and presented them to the Fitzwilliam Museum at Cambridge; and, in view of the interest and importance of that event, we return to the subject here with a full-page illustration of the fourth leaf, perhaps the most fascinating of all. On it is depicted a great

Wheel of Fortune; the outer series of sixteen compartments illustrating the rise and fall of man from the cradle to the grave as Fortune turns her wheel, and the inner series showing eight scenes from the miraculous story of Theophilus. Theophilus was a Cilician cleric who sold his soul to the devil, but afterwards repented and recovered his bond through the aid of the Virgin Mary. The composition of the whole is exceedingly fine, and shows the "marked originality, lively invention, and strong dramatic sense" which Dr. Cockerell, author of a monograph on the artist, finds distinctive of his work. As to W. de Brailes himself we have very little knowledge. He is one of the only two English thirteenth-century book illustrators who are known by name, and, if one may judge from his surname, he was born in the village of Brailes, in Warwickshire, though it is not known where he worked. A wall-painting in Rochester Cathedral appears to be related to the leaf shown here. Very great credit is due to all who have been concerned in enabling the Brailes leaves to be retained by this country; for they are undisputed masterpieces of English mediæval art.



# Royal Masons Attend an Unprecedented Assemblage of Freemasonry in England: A Stone-laying Ceremony in Duplicate at Olympia.

THE Dedication Stone of the new Freemasons' Hospital and Nursing Home was symbolically laid at Olympia, on May 19, by the Duke of Connaught, Most Worshipful Grand Master. Prominent in the procedure were the Prince of Wales, Provincial Grand Master for Surrey; the Duke of York, Provincial Grand Master for Middlesex; Prince Arthur of Connaught, Provincial Grand Master for Berkshire; and Prince George, Master of the Navy Lodge No. 2612. In the Royal Box were the Princess Royal, the Earl of Harewood, the Duchess of York, and Princess Arthur of Connaught. On the platform stood a boat, with a duplicate of the actual stone on the site at Ravenscourt Park. Every movement of the stone at Olympia synchronised electrically with the stone on the site. Thus over 10,000 brethren were able to attend the largest Masonic gathering ever held in England. After the Grand Master's address, the stone was raised, and in the cavity beneath were deposited coins and newspapers. It was then lowered, and a green light appeared above, indicating that the actual stone had been laid. The Pro Grand Master, Lord Amphil, then advanced with the Maul, used originally by an ancient Egyptian stonemason in a tomb at Sakkarah, 4000 years ago. With it the Grand Master struck the stone on the four corners, saying: "With Temperance, Fortitude, Prudence, and Justice let our work be founded." Having proved it plumb, level, and square, he struck it thrice with the Maul, saying: "In the name of the Great Architect of the Universe, I declare this stone well and truly laid." The vessels of consecration were then carried four times round the stone, the Prince of Wales bearing the Cornucopia containing the Corn; the Duke of York the Ewer containing the Wine; Prince Arthur the Ewer containing the Oil; and Prince George the Vessel containing the Salt. After each perambulation the Grand Master sprinkled part of one of these gifts (the above order) on the stone. Our photograph shows the Duke seated in the chair facing the stone. Standing to left are (right to left) Lord Cornwallis (Deputy Grand Master, bearer of the Square), the Prince of Wales, the Duke of York, Prince Arthur, and Prince George. The tall figure next to the Chair to right (front row) is Lord Amphil, Pro Grand Master. In the foreground is the organist, Bro. H. Goss Custard (Organist of Liverpool Cathedral), and standing behind him are four Trumpeters of the First Life Guards. The architectural setting, prepared for the Royal Tournament, represents Carnarvon Castle. (See also page 972.)



THE SCENE AT OLYMPIA: THE DUKE OF CONNAUGHT (SEATED FACING THE STONE), AND FOUR ROYAL PRINCES (IN THE GROUP TO THE LEFT).



## BOOKS OF THE DAY.

NATURAL history is the best of all hobbies, for its resources are inexhaustible, and it can be pursued by anyone, old or young, rich or poor, at all times and in all places. It also offers endless mysteries and secrets to be investigated. As Sir J. Arthur Thomson remarks in his delightful "SCIENTIFIC RIDDLES" (Williams and Norgate; 10s. 6d.): "All Nature bristles with marks of interrogation. It is the chief end of science to make things clearer, but it is one of its educative aims to foster the inquisitive spirit, and that is the aim of this book." And again, later: "Every countryside is a scientific El Dorado, every hedgerow a jungle, every stream an Amazon." Nor is the book of Nature closed to the town-dweller. As readers of our "World of Science" page are aware, Mr. Pycraft occasionally finds food for inquiry, as well as for consumption, on the slabs of a fishmonger's shop. London, indeed, provides as many clues for detective work in natural history as in crime.

Certainly, however, Nature presents a more pleasing aspect the further one removes from the region of unrelieved bricks and mortar. Having myself lately exchanged an urban flat for suburban greenery, I now rejoice in a garden with a tree, and "the fowls of the air lodge in the branches thereof," while on my grass plot I entertain blackbirds and thrushes, starlings and sparrows, a pair of wood-pigeons, and occasional finches, tits, and robins. The predatory instincts of neighbouring cats have to be discouraged, especially as one blackbird has nested in the ivy. Lest these domestic details should be deemed irrelevant, listen again to Professor Thomson. "Many nestlings," he says, in a chapter on the meaning of coloration, "have very bright colours inside their mouth; and Pycraft has pointed out that the conspicuousness of these, when the young birds gape, may enable the parents to supply the food with greater rapidity and precision. This may seem a trivial matter, but survival in the struggle for existence often depends on small differences, like that between Shilboleth and Sibboleth." I have not, however, disturbed Mrs. Blackbird to verify this point. Refraining from intrusion, I call to mind the words of the poet—

And one is glad; her note  
is gay,  
For now her little ones  
have ranged;  
And one is sad; her note  
is changed,  
Because her brood is stol'n  
away.

Let it not be supposed from anything said above that I am a foe to the feline tribe, among which I have counted many friends. Professor Thomson devotes a chapter to the subject of the cat's "nine lives," and recalls a delicious anecdote about Gautier's cat, named Madame Théophile. "The poet had bought a green parrot, which he set free on the floor of the breakfast-room. The cat came in, and seeing the newcomer said to herself, 'Why, this must be a chicken, a green chicken to be sure, but none the less a chicken and therefore good to eat.' But as she sprang at the parrot she was met by the question, 'Have you had your breakfast?' The cat fell back, her thoughts were apparent: 'This is not a bird; it speaks; it is a gentleman.'"

Such is Professor Thomson's amusing method of approach to Nature's countless "unsolved problems." Others are more serious, as, "Whence came Man?", and "The Question of Questions: Is there Purpose in Evolution?" As an aid to answering questions of zoology, propounded by the Professor, no book that I know could surpass "THE STANDARD NATURAL HISTORY." From Amœba to Man. Edited by W. P. Pycraft, F.L.S. With twelve Colour-Plates and over 900 Illustrations in the Text (Frederick Warne; 15s.). This admirable work, giving "an adequate survey of the whole Animal Kingdom in a single volume," is extraordinarily cheap considering its comprehensive scope and the eminence of the various contributors. Mr. Pycraft captains a picked team of eleven experts (twelve, including himself), "men of world-wide reputation in their several subjects." The result is an authoritative work, embodying the latest researches of the anatomist and the microscopist, while also keeping in view the needs of the general reader.

Wherever possible, the popular name of every creature is given, with an entertaining account of its habits and

surroundings. The book's value is enhanced by the wealth of illustrations, chosen to represent less familiar and more remarkable forms of life rather than well-known common types. Stress is laid on the pedigree of animals, as disclosed by anatomical evidence, and the development of species, from invertebrates to vertebrates, and from protozoa to primates. In short, here is told, for all to read, "the wondrous story of Evolution." This volume will be invaluable as a work of reference. It may also be commended to the scholastic world, along with Professor Thomson's book, as an ideal prize for boys and girls with a taste for nature study. Too often school prizes are dry stuff seldom read by their recipients. These two, I'll warrant, will prove exceptions.

Ornithologists will revel in a book called "WHAT BIRD IS THAT?" A Guide to the Birds of Australia. By Neville W. Cayley. With thirty-six Colour-Plates by the Author, and fourteen Photographs. Second Edition (Sydney: Angus and Robertson; 12s. 6d.). This very alluring volume is conveniently arranged and profusely pictured. As each colour-plate contains a group of birds (from about ten to thirty), the total number depicted is very large. Though represented on a small scale, individually, the colours and details are rendered with exquisite clearness. Accompanying notes give descriptive information in compact tabular form, while the photographs show typical habitats. Here is, indeed, revealed the infinite variety and beauty of bird life in Australia.



FIVE ROYAL MASONS OFFICIATE IN A GREAT SYMBOLIC CEREMONY AT OLYMPIA: THE DUKE OF CONNAUGHT, GRAND MASTER, BEFORE THE HOSPITAL DEDICATION STONE WHICH HE LAID; AND (BEHIND HIM, FROM LEFT TO RIGHT) PRINCE ARTHUR OF CONNAUGHT, THE DUKE OF YORK, THE PRINCE OF WALES, AND PRINCE GEORGE, EACH BEARING ONE OF THE VESSELS OF CONSECRATION.

This photograph shows part of the ceremony at Olympia (illustrated and described on our double-page) of laying (in duplicate) the Dedication Stone of the new Freemasons' Hospital and Nursing Home. The Duke of Connaught performed the ceremony, as Grand Master of English Freemasonry. The Prince of Wales, Provincial Grand Master for Surrey, carried the Cornucopia containing the Corn; the Duke of York, Provincial Grand Master for Middlesex, the Ewer containing the Wine; Prince Arthur of Connaught, Provincial Grand Master for Berkshire, the Ewer containing the Oil; and Prince George, Master of the Navy Lodge No. 2612, the Vessel of Salt. Just behind and to the left of the Duke of York in the above photograph is Lord Amphilil (a tall, bearded figure), the Pro Grand Master. As explained on our double-page, the Olympia ceremony was synchronised electrically with the laying of the actual stone on the hospital site at Ravenscourt Park.

Some of the forms are analogous to our own, while many are new and strange. Their very names are fascinating. I am particularly taken with the Forty-Spotted Pardalote, the Chestnut-crowned Babbler, and the Clinking Currawong. I hereby invite these Australian cousins to my garden, should they contemplate a holiday trip Home.

We have all heard the admonition—"Go to the ant, thou sluggard!", but few of us, bent on observing its laudable industry, can go so far as the author of "A NATURALIST IN THE GUIANA FOREST." By Major R. W. G. Hingston, M.C., M.B., Leader of the Oxford University Expedition to British Guiana. With sixteen Plates and 150 Text Illustrations (Edward Arnold; 18s.). Major Hingston has aforetime shown in our pages the tree-climbing apparatus used to ascend the giant trunks to the roof of the equatorial rain-forest. Here he describes its animal life, especially ants and termites, spiders, and tropical insects generally; but not forgetting "the quaint macaw" and other gaudy birds, reptiles, vegetation, and mammals, such as monkeys, opossums, tree-porcupines, sloths, and jungle squirrels. In acquiring this book one is "buying British," for all these exotic creatures dwell beneath the Union Jack. "British Guiana," we are reminded, "the least known and most attractive of our colonies . . . is the only British possession in South America."

Professor Thomson, discussing the problem "How did Life begin?" recalls the suggestion, made by Lord Kelvin and other celebrated scientists, that "germs of life may have reached the cooled earth from elsewhere—encased in the crevices of a meteorite or wafted along with cosmic

dust." That phrase, "the cooled earth," leads me to think that the Professor would reject a sweeping theory of "meteorism" expounded in "THE MYSTERIOUS COMET": or, The Origin, Building-Up, and Destruction of Worlds, by Means of Cometary Contacts. By Comyns Beaumont. Illustrated. (Rider; 10s. 6d.). Beginning with a reference to the astronomical views of Abraham, and drawing inferences from mythology and prophecy, the author of this astonishing work develops a revolutionary theory regarding the structure of our planet in flat contradiction to the prevalent teaching of science. "The principle I attempt to establish," he writes, "is that our world has developed from small beginnings to its present size by direct contact with cometary bodies or their residue."

Again, disputing the idea of the earth's hot interior and cooled crust, he says: "It is now demonstrable that earthquakes are caused by meteors and that volcanic eruptions are due to the same cause; furthermore, that a volcano is no more and no less than a meteoric dump or residue which piles up originally in pyramidal form and gradually burns out unless resuscitated by subsequent meteoric impacts." The book teems with equally subversive contentions, set forth with a great array of record and example. It is all very engrossing and provocative and a little upsetting. Incidentally, the author's theory would deprive any particular region, such as Britain, of supposed comparative immunity from seismic upheavals, if they occur haphazard through impacts from space, and not from within or along recognised zones of weakness in the earth's surface. Not being a scientist, I am not competent to criticise Mr. Beaumont, but I shall be curious to see what may be said of his work by experts whose doctrine he denounces.

I have only a small space left to mention, very briefly, some other attractive books of kindred interest. Science is delightfully blended with poetry, besides a good deal of mythology, philosophy, and biographical allusion, in "A HISTORY OF FIRE AND FLAME." By Oliver C. de C. Ellis. Illustrated (Simpkin Marshall; 15s.). Professor Lascelles Abercrombie says in a preface: "For the first time, I believe, with anything like adequacy, an account has been written of this noble element of man's experience, from primitive awe, through fantastic speculation and profound symbolism, down to Dr. Ellis's own beautiful experiments in the fiery nature of things." Two little volumes present a general survey of modern scientific thought. The Professor of Physics in the University of Manitoba revives one of his popular lectures in "THE UNIVERSE." From Crystal Spheres to Relativity. By Frank Allen, Ph.D., F.R.S.C. Illustrated (Ivor Nicholson; 5s.). Some

broadcast talks on the trend of modern scientific inquiry, which appealed strongly to British listeners, form the contents of "THIS SURPRISING WORLD." A Journalist Looks at Science. By Gerald Heard (Cobden Sanderson; 3s. 6d.).

Natural history is represented by three excellent little books by well-known writers. An effort "to awaken in laymen an interest in some of the fundamental principles of biology" is the primary purpose of "PLANTS." What They Are and What They Do. By A. C. Seward, F.R.S., Master of Downing College and Professor of Botany at Cambridge. Illustrated (Cambridge University Press; 4s. 6d.). The author's appeal is to the non-scientific, and he avoids technical terms as far as possible. Something of the same sort is done for young people in a volume of the Children's Nature Series—"How To SEE PLANTS." Written and Illustrated by Eric Fitch Daglish (Dent; 2s. 6d.). With similar motives, the Director of the "Zoo" Aquarium gives a short popular account of his charges in "FISHES." By E. G. Boulenger. With Drawings by L. R. Brightwell and eight Plates from Photographs (Chapman and Hall; 7s. 6d.). Every visitor to the Aquarium should study this book.

Finally, from a famous American organisation for the advancement of science, comes the latest "ANNUAL REPORT OF THE SMITHSONIAN INSTITUTION," (Published by the U.S. Government Printing Office at Washington) describing its work for the year 1930. This large and abundantly illustrated volume is far more than a "house organ," for it contains many articles on various branches of science and archaeology which give it world-wide value.—C. E. B.



## THE MOST HEARTRENDING OF ALL CRIMES: THE LINDBERGH BABY TRAGEDY.



THE SCENE OF THE KIDNAPPING: THE COT IN THE NURSERY AT COLONEL LINDBERGH'S HOUSE FROM WHICH HIS LITTLE SON WAS STOLEN ON THE EVENING OF MARCH 1.



WHERE THE CHILD'S BODY WAS FOUND (IN THE WOOD ON THE LEFT): AN AIR VIEW SHOWING COLONEL LINDBERGH'S HOUSE (X), FOUR MILES AWAY (RIGHT BACKGROUND), AND THE TOWN OF HOPEWELL (LEFT).



THE DISCOVERER OF THE CHILD'S BODY: WILLIAM ALLEN, A NEGRO (ON RIGHT, POINTING TO THE SPOT), WITH HIS COMPANION, ORVILLE WILSON, WITH WHOM HE WAS WORKING AT THE TIME.



THE FOCUS OF NATIONAL INDIGNATION IN THE UNITED STATES: NEWSPAPER MEN AND MEMBERS OF THE PUBLIC, WITH THEIR CARS, AT THE ROADSIDE NEAR THE SCENE OF THE DISCOVERY.



LOCAL INTEREST IN THE FUNERAL ARRANGEMENTS: A CROWD OF ONLOOKERS WATCHING THE UNDERTAKER'S PREMISES AT TRENTON, NEW JERSEY, TO WHICH THE CHILD'S BODY WAS REMOVED AFTER IT WAS FOUND.



A PATHETIC FUNERAL PROCESSION: THE HEARSE CONTAINING THE BODY OF COLONEL LINDBERGH'S LITTLE SON LEAVING THE UNDERTAKER'S ESTABLISHMENT AT TRENTON ON ITS WAY TO LINDEN FOR THE LAST RITES.

The mystery and suspense that surrounded the kidnapping of the little son of Colonel and Mrs. Lindbergh, from their country home near Hopewell, New Jersey, on March 1, turned to tragic certainty on May 12, when it became known that chance had revealed the most heartrending crime that was ever committed. The child's body had been found in a wood at a spot about four miles from Colonel Lindbergh's house. A statement issued from the house said that two men—a negro named William Allen, and Orville Wilson—were bringing a truck-load of timber to Hopewell when they stopped the truck, and Allen went into the wood about 75 yards from the road. Stooping to move a branch, he saw a skeleton,

whereupon he and Wilson summoned the police. An autopsy showed that the child had died from a compound fracture of the skull. The world-wide indignation and sorrow already aroused by the kidnapping were intensified a hundredfold. President Hoover charged the forces of law to "make the kidnapping and murder of the Lindbergh baby a live and never-to-be-forgotten case, never to be relaxed until these criminals are implacably brought to justice." On May 13 the Chaplain of the House of Representatives offered a prayer for Colonel and Mrs. Lindbergh containing these words: "Arouse the public conscience that atonement may be made by punishing the culprits. Cleanse the arteries of the whole country."





## THE WORLD OF SCIENCE.



### BIRDS' EGGS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

INASMUCH as the birds-nesting season is now at its height, this would seem an appropriate time to discuss here the theme of birds' eggs. But what is there to be said about birds' eggs that has not been said already a hundred times? Books enough thereon have been written to fill at least a small library. Yet they all follow the same lines, and none that I know of do much more than draw attention to the obvious. "Of course birds lay eggs," someone will remark. "Why shouldn't they?" Quite so. But, on the other hand, why should they? All sorts of creatures come into the world without, apparently, the intervention of any egg stage. Then why not birds?

To get a right perspective of this matter, surely we should have, at the back of our minds, as it were, some conception of the broad facts concerning the nature of an egg. What, indeed, do we mean by an egg? To the plain man this question will seem to be on a par with that of the famous judge who asked "What is the Derby?" He will dismiss the subject with a curt reference to a hen's egg. But a hen's egg is really an egg plus something more that makes all the difference. For within that shell

Let us now hark back to the point from which we started—the eggs of birds, and, more particularly for the moment, to the eggshell. Its qualities of hardness, smoothness—or the reverse—colour, and shape we accept without comment, as if there were neither need of, nor material for, comment. Yet a whole universe of mysteries is presented to us in these several qualities. If we had but retained that precious habit of asking "Why?" which in our childhood days made us so tiresome to our more superior and learned grown-ups, who had lost the precious gift of curiosity—that sign of the soul's awakening—what a wonderful world we should discover ourselves to be living in!

That hard shell—differing, mark you, in its structure in different types of birds—is formed of fluid material exuded by special glands in the wall of the oviduct—at the appropriate time. That time followed immediately on the formation of an investing, parchment-like membrane exuded by other glands—again

at the appropriate time. And, this comes when just exactly the right amount of yolk has been formed, and no more, for the food of the developing chick. The synchronisation of these "times" is in itself a matter for wonderment. And the several qualities which these various glands determine is no less so. We have still a great deal to discover on these matters because of that lack of the "satiating curiosity" which brought such trouble on the Elephant's child—and rewards with it.

And now as to the pigments which have made the eggs of birds so dear to the egg-collector. These are seven in number. And though we can now call them all by name—and fearsome names, like Oorhodeine and Rufous-ooxanthine—we still do not know of what materials they are formed, nor do we really know how they are deposited, nor why some birds, like the gos-hawk, lay eggs with a pure white shell, while all the other birds of its tribe lay eggs with shells richly coloured. In the eggs of some species the pigment is deposited in two successive layers. At any rate, this seems to be the case, since some of the markings seem to lie beneath the surface. Such eggs are called "double-spotted."

The form which these markings take is infinitely varied. No two eggs are ever exactly alike. But there is a general likeness between those of allied species, though there are many exceptions to this rule. The pigment may be concentrated at the larger pole of the egg, or be restricted to a zone of small dots near the upper pole. Or it may take the form of spots, blotches, or streaks. In some cases, as with some buntings' or rare examples of the guillemot's eggs, they may be distributed in the form of a confused mass of scribbles, as if made with a pencil. When some surprisingly outstanding departure from the type occurs, it will be found that the bird which has thus attained distinction will repeat this type of egg year after year.

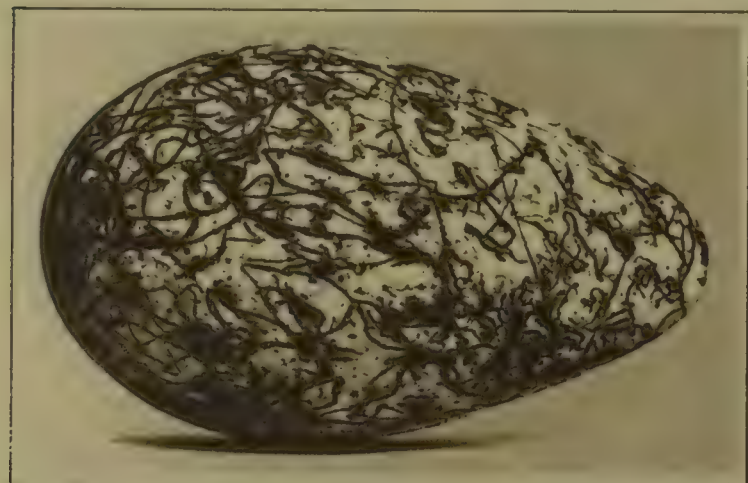
Birds like the thrush, the sparrow, or the plover tribe maintain a general uniformity in the coloration of their eggs. Not so the guillemots, however, for these present an enormous range of variety in the character of the markings, which, furthermore, may be displayed on a background of white, blue, green, or red. No two are ever alike.

Yet this apparently unmeaning welter of types may be purposeful; for the guillemot lays but a single egg on a bare ledge of rock, where each is but one among thousands. Since each is unlike its neighbour, the sitting bird can recognise her own when she returns to the task of incubation after having gone out to sea for food. Finally, mention must be made of the eggs of the South American tinamous, which have shells so highly burnished as to look like glazed porcelain, and of the most wonderful colours, unrelieved by any markings; and of certain other eggs which have a curious chalky incrustation.

The eggs of the cormorant and the gannet are of this type. When this layer is scraped off, the underlying shell of a beautiful blue colour is exposed. A similar layer in the South American guira cuckoo is deposited in the form of an irregular meshwork, exposing a grey-blue shell. As to the origin of the layer, and whether it serves any useful function, nothing is known.

In this connection mention must be made of the egg of the puffin, which, when first laid, is white with more or less numerous blotches and spots of pale brown, and lilac. But most of such markings lie beneath the surface. It is evident that the pigment-forming glands of the oviduct are here failing to function, and this failure is to be attributed to the fact that the puffin has become a burrower, and white eggs, in consequence of advantage.

Did this bird take to laying its eggs in a burrow because, from lack of the normal intensity of its coloration, it was conspicuous on a bare ledge, such as suffices a guillemot? If this surmise is correct we must postulate some physiological disharmony which has gradually slowed down the activities and functioning of the pigment-producing glands of the oviduct. The prospect of ever finding a solution of this problem is extremely remote.

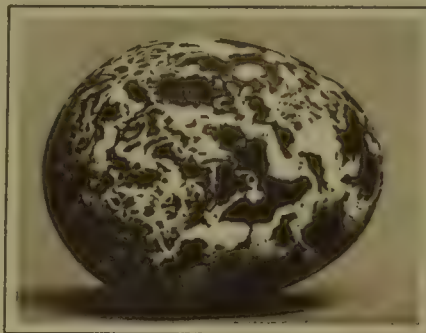


2. AN EGG OF THE GUILLEMOT, A BIRD REMARKABLE FOR THE ASTONISHING VARIETY ITS EGGS PRESENT IN THE MATTER OF COLORATION: A RARE TYPE IN WHICH THE BUFF-COLOURED SHELL HAS THE APPEARANCE OF HAVING BEEN SCRIBBLED ALL OVER WITH SEPIA. (NATURAL SIZE.)

lies the real egg, floating on the top of a fluid mass many hundreds of thousands of times its own bulk, and that mass we call the yolk.

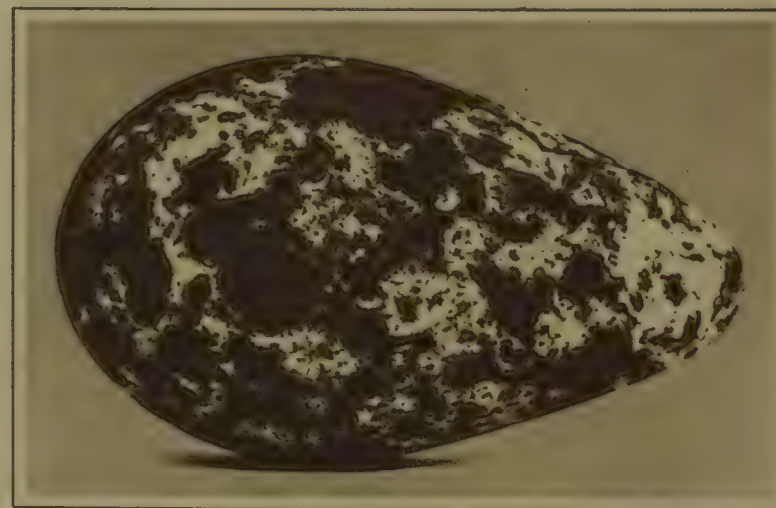
When first laid, that "egg" is only a potential chicken; for only under suitable conditions of warmth will the real egg begin to show signs of life. It begins to grow, in short. And this it does by absorbing the yolk on which it rests. Day by day it increases in size, at the expense of the yolk, until at last the fully-formed chick breaks its way out of the shell, by means of a little tooth-like body on the tip of its beak. Of the marvellous and orderly sequence of events which have followed one another within that shell I have no space to enlarge upon here. But in passing I would remark that I can recall no case of "twins" emerging from one shell. I adopt a cautious attitude, because I see no reason why such an event should not take place, and some reader of this page may be able to point out an instance.

In this matter of the amount of food yolk and the development of the egg which feeds thereon—taking eggs at large—there are some strange differences. In some cases, where there is a bountiful supply of yolk, the young emerge from the body of the parent. That is to say, the egg is not "laid." Certain lizards and snakes, which we call "ovi-viviparous" in consequence, are illustrations of this. On rare occasions, even here, however, the egg is laid before the young emerge. Among lowlier animals, the amount of food yolk is commonly insufficient to enable the fully adult form to be attained before hatching. Such eggs are said to produce "larvæ." The tadpoles which may still be found in ponds and ditches, and caterpillars, afford examples of such larval stages. But these demand, and shall have, an essay to themselves, for they include some of the most astonishing transformations which living bodies have to reveal to us.



1. THE EGG OF THE AMERICAN GUIRA CUCKOO (*GUIRA PIRIGUA*), PARTLY COVERED BY A MESHWORK OF WHITE, CHALKY DEPOSIT; A FEATURE SIMILAR TO THE CHALKY LAYER WHICH COVERS THE SHELL OF CORMORANTS' AND GANNETS' EGGS, AND, WHEN SCRAPPED OFF, SHOWS THE PALE BLUE UNDERNEATH. (NATURAL SIZE.)

The puffin's egg, it has been said, has a similar chalky layer, but the shell is naturally almost white, and coloured somewhat like the razor-bill's. The white surface of the egg makes it visible to the puffin at the end of the bird's burrow.



3. ANOTHER TYPE OF GUILLEMOT'S EGG: A HEAVY, BLOTCHY PATTERN OF DARK SEPIA, WITH FAINTER SPOTS AND STIPPLINGS, ON A GREENISH-BUFF BACKGROUND. (NATURAL SIZE.)

The eggs of the guillemot are remarkable for the variety of pattern and coloration they present. The ground-colour may be blue, green, or white. The pear-shaped shell is characteristic of this egg: being laid on a bare ledge of rock, with nothing in the way of a nest, the egg would roll off the ledge if it were of the ordinary shape.



# THE MAY-FLY—EPHEMERAL HERALD OF THE “DUFFER’S FORTNIGHT.”

REPRODUCTIONS BY COURTESY OF BRITISH INSTRUCTIONAL FILMS, LTD.



A MUCH-ENLARGED PHOTOGRAPH OF A MAY-FLY AT THE CLIMAX OF THE CHRYSALIS STAGE, WHEN THE THORAX SUDDENLY SWELLS AND SPLITS: THE INSECT SHORTLY BEFORE IT CASTS OFF ITS TRAMMELS TO BE A THING OF EPHEMERAL BEAUTY.



THE FLY WHOSE APPEARANCE ON THE RIVER HERALDS THE “DUFFER’S FORTNIGHT”: A PERFECTED MAY-FLY—MANY TIMES NATURAL SIZE—IN THE HEYDAY OF ITS BRIEF THOUGH GLORIOUS CAREER, ITS FAT LUSCIOUS BODY MAKING IT A FAVOURITE PREY OF TROUT.

On those rivers where the may-fly appears, which include the Colne, Kennet, Avon, Test, and Stour, the season is now beginning or is in full swing. During the “duffer’s fortnight,” when it is so much easier to kill trout than at any other time of the year, the may-fly may appear in vast swarms, enjoying its beautiful but tragically brief period of freedom. May-flies are always very short-lived

as adults; their free-flying lives may last a few hours or a few days, but they partake of no food during their fugitive existence, and their vast numbers and fat bodies make them a favourite mark for the snapping jaws of trout. During the days which follow the may-fly season the gorged trout cannot be tempted; and, before its arrival, the fish seem to anticipate it with a period of abstinence.





ON this page last week I referred to the Master E. S. as the greatest engraver of his generation, and compared his skill with the burin with that of an anonymous contemporary wood-cutter. The comparison was fair to neither, because one ought not to set a racehorse side by side with a cart-horse—each has excellences denied the other—but, as plenty of people are a little vague as to the differences between the two methods of wood-cutting and engraving, it seemed worth while to put an example of each on the same page. In a further article I shall have an opportunity of illustrating a wood-cut and an engraving by the artist who is, by general

Eve; the male faces are long and gaunt. In short, this admirable print contains a vast number of what we are pleased to call defects; at the same time, it forms a delightful pattern, is instinct with genuine religious feeling, and—especially in the small details of birds and creatures—is both kindly and humorous.

I believe this print can be dated somewhere in the 1460's. Now look at Fig. 2, by Martin Schöngauer, upon whom fell the artistic mantle of E. S. Schöngauer was born about 1445 and died in 1491. He can be said to dominate the last years of the century, and his influence extended as far as Italy, while Dürer (born in 1471) owed as much to him as to anyone.

Here is an immense advance: gone is the charming but overcrowded detail, the faulty perspective, the haggard, strained features, the stiff draperies that conceal the human form. Instead there is a living woman in a flowing dress, a child who is about to crow with pleasure, light and air in a courtyard into which anyone might walk suddenly through the arch in the background. This is a fine example of Schöngauer's later style: he probably studied under E. S., and inherited that master's purely Gothic

conception of the visible world; but, whereas E. S. was a goldsmith first and an engraver afterwards, Schöngauer was an artist first and foremost, and was able to simplify, to discard non-essentials, and



2. AN ENGRAVING BY MARTIN SCHÖNGAUER, WHO STANDS MIDWAY BETWEEN ALBRECHT DÜRER AND THE SOMEWHAT CRUDE MASTER, "E. S.," WHOSE WORK IS SEEN IN FIG. 3: "THE MADONNA IN THE COURTYARD."

Upon Schöngauer fell the artistic mantle of "E. S.," whose work is illustrated below. Schöngauer was born about 1445 and died in 1491, and can be said to have dominated the last years of the century. His influence extended as far as Italy; while Dürer (born in 1471) owed as much to this master of subtle composition as to anyone.

consent, the acknowledged master of both, Albrecht Dürer.

Let us omit a dozen or so competent engravers, some of whom we know by name, and some only by a monogram, and see how the mediæval world, as exemplified by the style of two artists, was moving towards a wider and more humane outlook in the last half of the fifteenth century. This is not the place for a discussion as to the influence of individual genius upon contemporary thought, or the power of environment over individuals: we are concerned at the moment with evidence rather than its interpretation. At the same time, a close study of the examples on this page will, I think, make it fairly clear that, whatever the reason, the conventions of the old world were changing, and that a new and personal outlook was taking the place of a purely formal and traditional attitude to life and religion.

Fig. 3 is a print by E. S. of The Fall of Man. It is full of delightful detail, of birds and animals, rocks and flowers. The Tree of Knowledge is highly stylised; the perspective, according to later notions, is hopelessly faulty: the figures are angular, ungainly; the foreshortening is, to say the least, odd; the figure of the Creator, concealed by stiff pointed draperies, is as wooden as the figures of Adam and

## A PAGE FOR COLLECTORS.

MORE EARLY ENGRAVINGS: "E. S." AND MARTIN SCHÖNGAUER.

By FRANK DAVIS.



1. TWO OF A DOUBLE SET OF RARE ENGRAVINGS BY MARTIN SCHÖNGAUER, WHO FLOURISHED AT THE END OF THE FIFTEENTH CENTURY: "FOOLISH VIRGINS" PLATES; WITH SCHÖNGAUER'S SIGNATURE AT THE FOOT.

to organise the space at his disposal with far greater nicety than his predecessor. His earlier works, not unnaturally, are much in the style of E. S., but as his genius developed, so did his range, and the older he became the further did he emerge from the normally charming, but sometimes forbidding, temple of the Gothic spirit, and at the same time the rather flat patterns of his first prints become fully plastic. This Madonna, for example, is not a flat silhouette against the background, but a figure occupying a space of three dimensions. Note, too, how cunningly the eye is led from the surroundings to the centre of interest of the print: tree, wall, halo, dress, tower, and even the little winding path are exactly disposed to lend emphasis to the Mother and Child.

Two other prints bear witness to Martin Schöngauer's powers—space forbids the inclusion of more. These (Fig. 1) are two belonging to a double set of five—the five Wise and the five Foolish Virgins. It is difficult to exaggerate the extraordinary charm of these little figures, so varied in expression, so admirably drawn, monumental and dignified and yet so human. One of them, poor creature, is terribly woe-begone as she wipes away a tear—the others seem not so confused; while the five Wise Virgins are frankly pleased with themselves. This very rare set—and the other two illustrations on this page—came up at auction at Leipzig at Boerner's early in May. The Wise Virgins fetched £350, and the Foolish £370. Times, of course, are not what they should be, but there is still money available apparently for exceptional things. The collection from which these prints have been taken was that of Count Yorck von Wartenburg, whose grandfather acquired them nearly a hundred years ago, and, probably without realising it, made an extremely good investment for his grandson.

This is a very brief note about a man who made artistic history, and who must have been an outstanding personality in his own day among a host of minor engravers. With his death, his friends must have thought his like would not be seen again for many years: actually, he was but the forerunner of an authentic and much greater genius, whose wood-cuts and engravings will be the subject of an article next week.



3. "THE FALL OF MAN," BY THE MASTER "E. S.," TWO OF WHOSE ENGRAVINGS WERE ILLUSTRATED ON THIS PAGE IN OUR LAST ISSUE: A PLATE WHICH, THOUGH IN MANY SENSES DEFECTIVE AND CRUDE, STILL INDICATES A STRONG FEELING FOR PATTERN AND A KINDLY AND HUMOROUS TEMPERAMENT IN THE ENGRAVER.



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## THE TWO EUROPE.

(Continued from Page 870.)

fact is otherwise. The undisputed legitimacy of power is the highest and most difficult achievement of any civilisation. The ages which have enjoyed this privilege to the full are few; the nineteenth century, for instance, from 1815 to 1914, in almost all Europe and in the United States. But it is an achievement which is always difficult to maintain; we need only look around us to see that.

The Europe of to-day is profoundly different from the Europe of 1914: as everyone knows. But almost everyone fails to perceive that the essential difference is in the Governments. Before 1914 the whole of Europe was ruled by Governments whose legitimacy was undisputed. To-day, half Europe is governed by Governments whose legitimacy is disputed by the majority of the people or by formidable minorities, because the old monarchical legitimacy has fallen or has become powerless, and democratic legitimacy, the principle of popular delegation of power, has not succeeded in establishing itself. All these illegitimate Governments are making desperate efforts to convince their peoples that they are accomplishing tremendous things, in order to legitimise themselves by means of the services which they are rendering or claim to be rendering. But it is labour in vain; merit is always open to dispute, and the legitimacy of a Government must be indisputable. All these Governments can only support themselves by force: a severe police system, special tribunals, deportations, permanent martial law, suppression of the liberty of the Press and of liberty of thought, the enslavement of universal suffrage, and the autocracy of the drill-sergeant.

This is the evil from which Soviet Russia is suffering; just as the Napoleonic Empire suffered from it. Side by side with the Napoleonic Empire, Soviet Russia will remain a classic example of a Government whose legitimacy—the right to rule—is disputed by a great part, probably the majority, of the population, and of a Government which, to legitimise itself by activity, is striving to convince the world and the Russian people that it is doing extraordinary things, that it is creating nothing less than a new civilisation. Without creating a new civilisation, the Soviet Government has done important things: for example, it has set at liberty the nationalities oppressed by the Czarist policy of Russification. But what does even the useful work that it may do avail it? Its rule is justified neither by the principle of monarchical legitimacy nor by the principle of democratic legitimacy—the only two principles which Europe is capable of understanding and accepting. Even the most brilliant results of activity are open to dispute; and Governments must be founded on an indisputable principle.

On a lesser scale, the same tragedy is repeated over half Europe. Never, since the great struggle between

Catholics and Protestants died down, has Europe been so irreconcilably divided into two camps as it has been during the last ten years. There are two Europes—the group containing Switzerland, France, England, Belgium, Holland, and the Scandinavian countries, where, under a constitutional monarchy or a democratic republic, free universal suffrage has the power of investing the Executive with legal authority at stated intervals; and the group containing all the rest of the countries, where no legitimate Governments remain, and the rulers are seeking to justify, as best they may, the rule of force, that *ultima ratio* of Governments whose right to rule is seriously disputed.

This division in Europe is the greatest of the catastrophes occasioned by the war. The division is all the more dangerous because the two Europes are well aware of its existence. The Europe which is governed by legitimate Governments has no idea of the precious privilege which it enjoys or of the situation in which the other Europe is struggling to-day, or of the constantly increasing gulf which separates the two Europes. The other Europe, the one which has lost the great privilege of the nineteenth century, is making desperate efforts to convince itself that it has lost nothing, that it has even gained a great deal, that it is bringing to birth a new order that is better than the old, that the other Europe, the Europe which ought to be its model and guide, is effete.

Add to this the intellectual unsettlement. Modern thought, which seems still to be lingering over pre-war problems, has not yet perceived this new problem created by the war. I have given an example in France: I will now add one in the United States. Frank H. Simonds is one of the most esteemed writers of North America. He has a profound knowledge of Europe and its problems, which he has studied with an exemplary conscience and patience. He has just published a book, "Can Europe Keep The Peace?" in which the problem of democracy is discussed. Mr. Simonds, like many American intellectuals, is no friend of democracy. And what is his reason? Because it rests on an old, superannuated, effete doctrine. In fact, according to Mr. Simonds, it dates back to the eighteenth century. And we have already left behind the first quarter of the twentieth!

Is, then, a century and a half enough to exhaust a principle of legitimacy? The monarchical principle in Europe dates from Constantine; that is to say, from the fourth century. In Asia it is much more ancient. Yet it succeeded in ruling all Asia until the beginning of the twentieth century, and a considerable part of Europe until 1918. If the democratic principle is only a century and a half old, one ought to conclude, at least if one compares it with the monarchical principle, that it is still in its infancy. During the nineteenth century Western civilisation was dominated by a movement of constant renewal. The mode of life of Europe and America changed each generation: that of America even more rapidly and radically than that of Europe. Dazzled by

this perpetual mobility, we have applied the law of continual change to the principles of legitimacy also. Each generation thinks in its turn that it can re-make the world on a new plan; it demands change, more change, always change, not only in science, in industry, in manners, in arts, and in literature, but in social and political institutions.

But the principles of legitimacy are like immense trees which grow slowly and live for thousands of years. They are of very gradual growth and of incredible longevity. This is proved by the history of monarchy. It will be the same with the new principle of popular sovereignty. Just because that principle was born in the eighteenth century, it is only just beginning its career in history, which seems likely to be a long one. We are looking on at its beginnings, which are stormy, as were the beginnings of monarchy. Those who wish to be convinced of this need only read again the history of the Roman Empire during the fourth and fifth centuries. It is probable that this new principle is itself only a stage in human history, that, just as it has little by little sapped away the base of and supplanted the monarchical principle, it will in its turn be displaced by some new principle. But that will take centuries. We are here in a domain of history where there is no improvisation. The younger generation, who so easily allow themselves to be dazzled by the dictatorship of the proletariat, the Workers' Republic, the Peasants' Republic, and other doctrines of the same class, will find it out some day to their cost.

Within a mile or so of the Bank of England, hemmed in on all sides, in the centre of London, the sordid and mean streets are tragically overcrowded with homes of poverty. Thousands of children in that terrible district find in these streets their only playground. In these difficult times, the Hoxton Market Christian Mission (of which Mr. Walter Scoles is President) is making a fine contribution to the nation by holding out a helping hand to small children and older boys and girls of rough, hard upbringing with wretched homes and no good influence whatever. It is just here, at the dangerous age, when their hearts are an easy prey to the insidious perils all around, that the Mission stands by their side and guides their steps along the right road. In the summer the Mission takes as many children as possible for holidays, away from their squalid surroundings, and gives them a sight of the sea or the open countryside. There can surely be few worthier causes for charitable contributions than this! Gifts of food, toys, clothing, and money will be gratefully acknowledged by Mr. Lewis H. Burt, Secretary, Hoxton Market Christian Mission, Hoxton Market, London, N.1.







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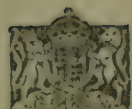


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## THE WORLD OF MUSIC.

### THE "DUTCHMAN" AT COVENT GARDEN.

**D**URING the past week at Covent Garden the first cycle of the "Ring" progressed in that orderly magnificence which we have learned to expect under Professor Robert Heger and with such a cast as the present. With Friedrich Schorr as Wotan, Frida Leider as Brünnhilde, Maria Olszewska as Fricka, Lotte Lehmann as Sieglinde, and Melchior as Siegmund and Siegfried, the most exacting Wagnerian may well be satisfied. I shall have something more to say about the "Ring" next week, after the performance of "Die Götterdämmerung"; but in the meantime I wish to draw attention to the production of "Der Fliegende Holländer," which is much less known to our present-day operatic public and is not very often performed at Covent Garden.

"Der Fliegende Holländer" is considered by many good judges to be one of Wagner's best works, although it is one of his earliest, preceding both "Tannhäuser" and "Lohengrin." It was written and composed in Paris when Wagner was a young man barely thirty years old, after he had had his first experience of the sea during his voyage from the Continent via England to Paris. It is the first opera in which the essential Wagner is clearly visible, and one may add that all the essentials of Wagner's genius are in this remarkable work. In a sense, he never did anything more than expand with greater virtuosity the qualities he first revealed in the "Dutchman." Musically and dramatically, we cannot but consider it as far superior to "Tannhäuser," which followed it. The melody of the "Dutchman" is of finer quality and has nowhere that touch of vulgarity which mars, and also in a sense makes, "Tannhäuser." The overture, in imaginative conception, is on a far higher plane than the rather banal conflict of soul and sense which is staged for us in the "Tannhäuser" overture.

All the music given to and associated with the figure of the Dutchman himself is of a sombre magnificence that was quite new in operatic music, even if we acknowledge the comparable but dissimilar power of Weber's "Der Freischütz." Senta is the first and the best of Wagner's redeeming heroines, for she is the simplest, the most natural and convincing. Furthermore, the "Dutchman" is

completely free from the cloying sensuality which fills most of Wagner's other operas.

### SCHORR'S WONDERFUL PERFORMANCE.

If "Der Fliegende Holländer" is not more popular, it is chiefly due, I think, to the fact that we rarely hear an adequate performance of it. On this occasion we had the opportunity of hearing Friedrich Schorr as the Dutchman, and I doubt if anybody who heard this superb artist in this rôle on the first night will ever forget it. He is probably the finest living exponent of the part; he is certainly the finest I have ever heard. On this occasion, fortunately, he had an excellent cast to support him. Fritz Wolff sang and acted superbly as the unfortunate lover, Erik, and Odette de Foras proved herself to be a Senta worthy of the company she was in. As Daland, Otto Helgers' magnificent ringing bass voice was in fine contrast to the subtler and profounder singing of Schorr. The choruses had been carefully trained, and our English singers acquitted themselves well. Robert Heger and the orchestra gave a finely tempered artistic performance, of which the only criticism I have to make is that Professor Heger just lacks that last élan or sparkle which can make the most of the dramatic climaxes in such a work as this.

### A MASTERPIECE TO BE HEARD.

It is the second act of "Der Fliegende Holländer" which academic musicians of our day chiefly criticise, yet I should not be surprised to learn that this act appeals to the public most, and I am with them in reckoning the second act as satisfactory as the other two and easier to enjoy. The fact that Wagner did not here wholly discard earlier operatic forms is not a blemish; he justifies his use of them completely, and the second act of the "Dutchman" is full of fresher, more lyrical music than Wagner has written elsewhere. The whole "lay-out" of this act, the ballad and the clairvoyance of Senta, the choruses of the spinning maids, and the marvellous duet between the Dutchman and Senta, following on the fine scene between her and Erik, have a purity of expression, a force of conception, which, to my mind, Wagner never surpassed. I would therefore urge everybody who reads these lines not to miss the opportunity of hearing this early masterpiece with the present cast at Covent Garden; even to sacrifice to it one of

Wagner's more familiar works, such as "Tannhäuser" or "Die Meistersinger." W. J. TURNER.

The newly-published "Turf Who's Who" (the May Fair Press, 3-5, Burlington Gardens; 25s.), with its biographies of over 1500 "paddock personalities," fills such an obvious want that one wonders why it has not appeared before. The number of people directly and indirectly connected with racing increases every year, and in this admirable book they will find all sorts of interesting and useful information about the notable breeders, owners, trainers, and jockeys in the public eye at the moment, besides well-known writers on racing matters. "The Turf Who's Who" has a very able editor in Mr. Fairfax-Blakeborough, who has spent twenty-five years on the Turf, and has had great opportunities of personal contact with all classes of people prominent in the racing world. He has kept copious notes, and has embodied them in the book, the result being a very full guidance to all who require information as to owners' colours, their best horses, and the big races won by them.

All those who are interested in the present developments in Russia will find precious information and considerable food for thought in the May issue of the *Architectural Review*, which is entitled "The Russian Scene" (published at the offices of the Review, 9, Queen Anne's Gate, S.W.1; 2s. 6d.). The number is divided into two parts, the first of which, called "The Foundations," is written by Mr. Robert Byron, the well-known authority on Byzantine art, and the author of a recent article in the *Times* on the subject of St. Sophia. "Mr. Byron's reactions to Soviet conditions are those of a Western European," writes the Editor in a foreword. "He is impressed and antagonised. . . . The second half of the number, written by M. Lubetkin, one of the most famous proletarian architects, will seem strange. He argues in the opposite direction to Mr. Byron." The issue includes numerous illustrations, both of the pre-revolutionary styles of architecture, and those which have come into being under the Soviet régime. The illustrations of the designs for the "Palace of the Soviets" are of particular interest. Our readers will remember that we devoted a page to this subject in our issue of April 2.

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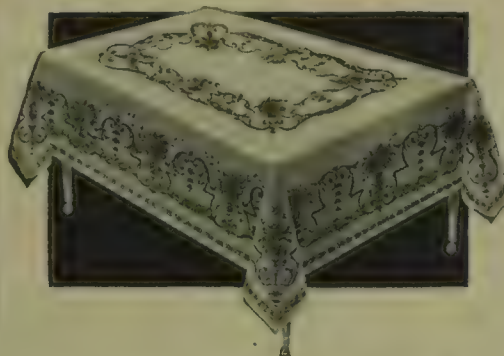
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## THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

ACCORDING to both engineers and petroleum technologists, motorists are far too careless at this time of year in regard to the oil in the sump of the engine of their cars. Both Shell and B.P. officials

of the oil spoils its lubricating effect. Moreover, it is a cause of undue wear of the moving parts for want of proper lubrication. This dilution (caused by too rich a petrol mixture) is as much as fifteen per cent. in a week or so. Therefore, when the warmer days arrive, and less use of the choke is required to start up, the engine should have good clean oil, of summer quality, to lubricate its system in place of partly diluted old, and partly new oil, as is often the case through motorists forgetting that now is the time to refill the sump of the engine with the thicker summer brand. Also, I have always found that the most economical oil in the long run is the best brand one can buy, even though its initial cost may be a little more than so-called

factory at Kew Gardens, Surrey, where the new "Richmond" and "Mortlake" Chrysler models are being assembled with coachbuilt bodies. Parts of these chassis are already made in Great Britain, and in time they hope to be able to claim to be "all-British built." At any rate, these two new six-cylinder 19.8-h.p. models are wonderful value in their road performance, comfort, and ease of handling. I had a run in the Chrysler "Richmond" 19.8-h.p. six-cylinder saloon, costing £425, with a longer wheel-base and a quarter of an inch longer stroke of the pistons as compared to the "Mortlake," costing £379. Both have the patented Chrysler "floating power" method of cradling the engine on the chassis with leaf springs and rubber pads to prevent entirely any vibration being transmitted to the car's chassis and body. As a matter of fact, whether you travel at three miles an hour or at sixty-five miles an hour, you do not know that the engine exists as far as vibration is concerned. The new Chrysler cars also have the automatic vacuum-operated clutch-withdrawal mechanism, which disconnects the clutch from the transmission every time the accelerator-pedal is released when the engine is running. Consequently, this new control entirely eliminates the use of the

(Continued overleaf.)



A 14-H.P. ARMSTRONG-SIDDELEY IN EAST AFRICA: THE CAR BEING CARRIED ACROSS A RIVER ON POLES.

The correspondent who supplied these photographs notes: "The pictures show a 14-h.p. Armstrong-Siddeley car which has spent the last six years in East Africa. The natives' method of carrying it on poles across rivers too deep for it to ford is remarkably interesting."

urge users to empty out the thinner oil (which they used during the winter to help to make starting up from cold in the morning easier) and replace it entirely with the thicker summer oil. It is all very well replacing oil a quart at a time to bring the oil level right, but this is dangerous at this season of the year, unless the whole sump has been previously emptied and refilled afresh with the summer brand. The reason of this is simple. During cold weather engines are sometimes difficult to start from cold, requiring a certain amount of flooding of the carburettor and consequent dilution of the oil in the sump from unburnt petrol passing the piston-rings. This dilution

cheap oils. The latter usually bring a big bill for mechanical repairs with them, due to faulty lubrication.

### New Chrysler Kew Models.

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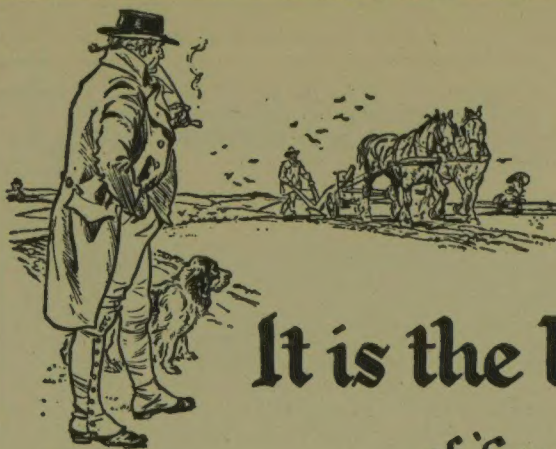
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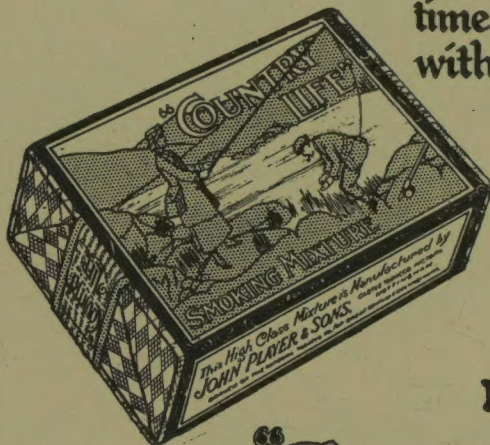
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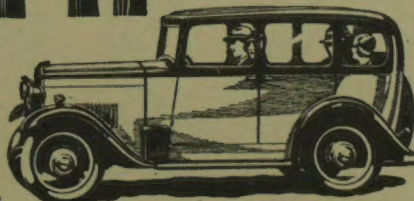
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(Continued.)

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#### British Cars in Denmark.

A Danish reader sends me a very interesting letter referring to the increasing success of the sale of

British cars in Denmark. This is due, he writes, firstly because in that country they now say: "When you are not buying Danish, buy British"; secondly, cars from the U.S.A. and gold standard countries are increased in price, while British cars cost less; and thirdly, they are better-looking and now have a good sales organisation in Denmark. But even better sales would take place for British cars if they were exported there with left-hand steering. My correspondent writes that so far the only British cars which he has seen with left-hand steering in place of our usual right-hand position are a Singer "sports," a Rolls-Royce, and a Humber "Snipe." In answer to a query raised in his letter, I should mention that in England we have a fuel-distributing company styled the "National Benzole," because they sell a fuel which consists of a mixture of benzole (produced in England) and petroleum spirit, either refined here or bought in the open

market. In the Morris car petrol-consumption trials and other fuel-testing competitions, National Benzole mixture was used, because the benzole in the fuel allows most engines to pull better on top gear at low revolutions, owing to its higher detonating point than pure petrol.

## THE PLAYHOUSES.

### "DANGEROUS CORNER," AT THE LYRIC.

THIS is a promising solo effort at playwriting by the author of "The Good Companions," and the fact that it is rather more interesting in retrospect than it was at the time of presentation suggests that when Mr. J. B. Priestley can handle his material with more of an eye for the stage he will write a very successful play. The drama opens on a darkened stage, when the members of a family party are listening to a broadcast drama, "Sleeping Dogs"; should they be allowed to lie, or awakened with the gentle toe of a boot? A cigarette-box that plays a tune when the lid is raised is passed round, and a guest asserts that she has seen it before. As it was the property of one Martin, who had recently committed suicide, and could only have been seen by the guest on the day of his death, information is somewhat tactlessly demanded. Once the ball of confession starts rolling, a whole tissue of lies, deceptions, and depravity is unravelled. The dead man is exposed as a sadist, a pervert, and a seducer. Every character in the play has had immoral relations with someone or the other. Not one of the six in the family circle, apparently, has a decent instinct. Every individual confession involves another character, until it seems that only a "Hamlet"-like finale can purify the stage. And then Mr. Priestley gets a touch of originality, though it possibly owes something to "Dear Brutus": he "blacks out," and the lights go up again on his opening scene, and we watch the characters repeating themselves until the fatal moment when the incriminating cigarette-box is handed round. And then the hostess, instead of tactlessly pressing for an explanation of what was obviously a *faux pas*, switches on the wireless, and the curtain falls on the guests dancing to the strains of the B.B.C. orchestra, with the confessions untold. An interesting play to look back

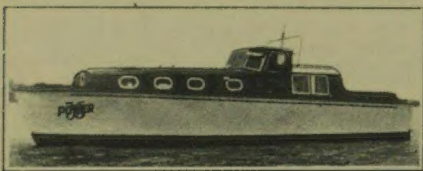
upon, and promising great things for the author's future as a dramatist.

### "QUEER CATTLE," PRODUCED AT THE HAYMARKET.

"Queer cattle, women," said Miss Ellis Jeffreys, curiously cast as a big-game hunter, though she did get every ounce of comedy out of her part. Queer fellows, managers, the public seemed likely to say, for a week's "try-out" in the provinces would have disclosed this play as a dull affair, and not worth the money spent on its production—which was on a lavish scale. It was the old, old Enoch Arden story. Dennis was reported dead, and his wife married his best friend, Andrew. The two are happy together in a full-fed, sunbaked sort of way, until five years later Dennis, conveniently forgetting the intervening years, recovers his lost memory and returns to claim his wife. How happy could I be with either, sighs Claire: she appreciates the wealth and comfort of an existence with Andrew, but the memory of her Bohemian, roving life with Dennis still lingers. For a reason which could only be that the author hoped it would "shock" his audience, which it failed to do, Claire announces that she and Dennis were never married. There was a bed-room scene, written somewhat in the Barrie vein, but which failed to enchant, and in the last act Dennis made the great renunciation. He pretends he has recovered his memory, and recalls that he is married, with two children. So he goes into the unknown, leaving Claire and Andrew happy in each other's arms. Mr. Barry Jones did not seem at home in the part of Dennis, but Miss Mary Ellis and Mr. Ian Hunter gave nice performances. Miss Ellis Jeffreys was perfect as an outspoken mother-in-law.—The play was withdrawn on May 21.

We are very glad to be able to contradict the statement, which, following a number of reports to that effect, appeared in our last issue, that Dr. Alfred Sze was among the passengers of the ill-fated *Georges Philippar*.

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## Duggie explains —

## On Telephones

*Sir Edward:* "A discussion arose at the Club the other day with regard to the use of the telephone in connection with betting."

*Duggie:* "A very interesting topic, Sir Edward."

*Sir Edward:* "Remarkably so, as nearly everyone present, at some time or other, had had some unsatisfactory experience of it."

*Duggie:* "I am not surprised, Sir Edward."

*Sir Edward:* "But I have never heard a complaint from any of my friends who 'phone you their business."

*Duggie:* "It's due, Sir Edward, to my great anxiety to safeguard my clients."

*Sir Edward:* "I hardly follow. Are you immune from telephone mistakes?"

*Duggie:* "I do not for a moment claim to be infallible, but I realised long ago the possibility of 'phone misunderstandings, and I evolved a system making such occurrences almost impossible."

*Sir Edward:* "Almost impossible! Tell me about it."

*Duggie:* "Certainly, Sir Edward. It is quite simple. Each of my lines is duplicated and employs two operators working quite independently; in fact, they cannot see or speak to each other. One operator speaks to the client, the other listens to the conversation. Both record the instructions given."

*Sir Edward:* "So that if I 'phone a commission, it is taken down by two independent people, only one of whom speaks to me?"

*Duggie:* "Correct. The telephone slips are subsequently collected and compared so that any discrepancy would immediately be observed."

*Sir Edward:* "A truly wonderful system, Stuart. By the way, what are you doing about the 'Tote'?"

*Duggie:* "I accept 'Tote' commissions from my clients—at full 'Tote' prices plus 5 per cent."

*Sir Edward:* "Then, can I avail myself of these remarkable terms and send you a wire from the Course?"

*Duggie:* "Certainly, Sir Edward."

*"Duggie Explains" series are based on actual conversations held with clients, but names used are entirely fictitious.*

# Douglas Stuart

"STUART HOUSE," SHAFTESBURY AVENUE, LONDON